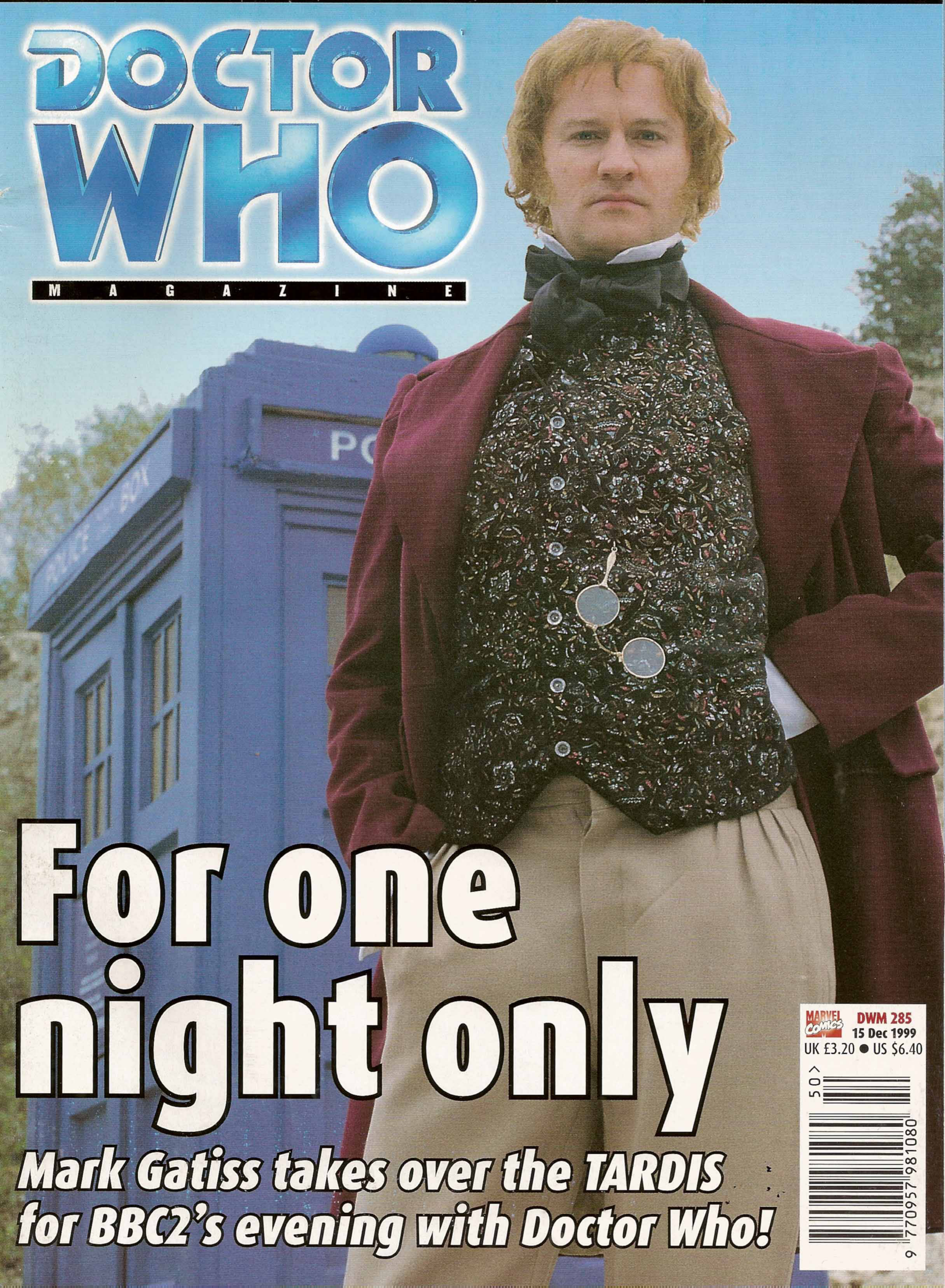
Five Doctors DVDs must be won inside!

DOCTOR WHO
MAGAZINE



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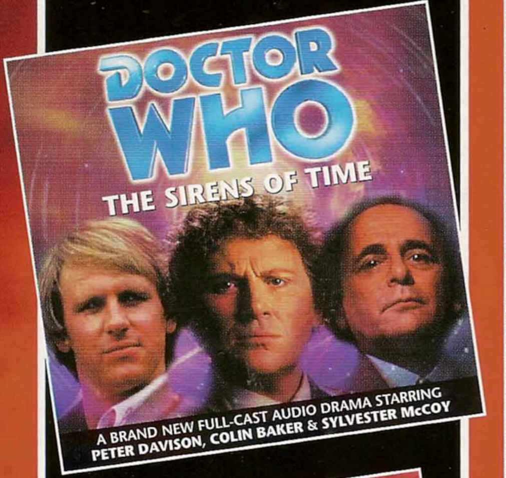

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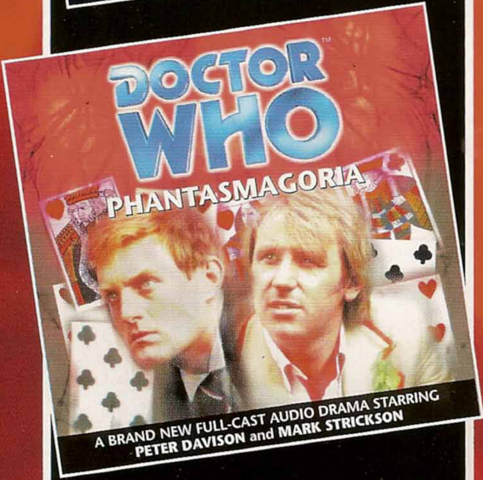

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DWM 285

'This problem calls for his delicacy of touch . . .'

FEATURES

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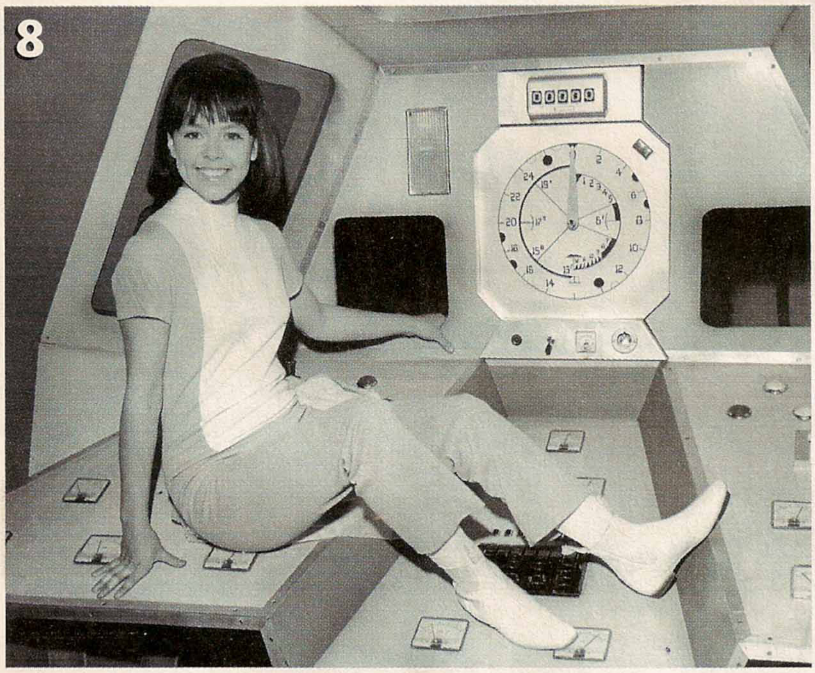
A Gentleman to boot!

Mark Gatiss is the Doctor! The League of Gentlemen writer/actor regenerates a certain traveller in the fifth dimension as part of BBC2's *Evening With Doctor Who* – and official consultant Andrew Pixley goes backstage at this night of a thousand (-ish) stars!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8 Wendy Padbury

Exclusive! The artiste formerly known as elfin space mastermind Zoe Heriot on why she's decided to leave Doctor Who behind in this, her last-ever interview . . .

44 Mystery machine

The Fourth Doctor's automated chum trundles out of the doghouse in the fifth instalment of *Thrilling Adventures in Time and Space*! Join robotic rover K9 as he takes on the Beasts of Vega, the Monster of Loch Crag and scary hooded diabolists by the score!

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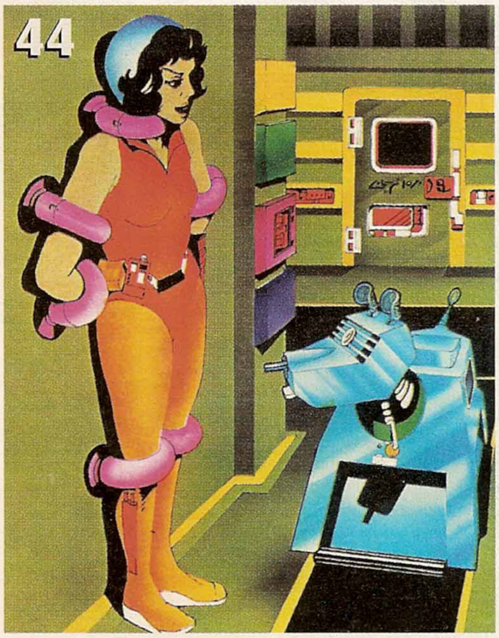
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Gallifrey Guardian

Repeats commence

As **DWM** went to press, it seemed 99% definite that BBC2's run of classic *Doctor Who* repeats was to commence at 6.00pm on Tuesday 16 November with Parts One and Two of Jon Pertwee's debut adventure, *Spearhead From Space*. The story continues the following Tuesday, lapsing into a one-episode-per-week pattern which, public holidays and dreary sporting tournaments excepted, might well continue indefinitely.

However, **DWM** understands that the handful of stories which exist only as black-and-white film prints will not be screened, apparently due to the BBC's desire to avoid the transmission of monochrome material in prime time. Thus *The Ambassadors of Death* [pictured] and, later, *The Mind of Evil* will be omitted; no word yet on whether or not *Planet of the Daleks* and *Invasion of the Dinosaurs* will suffer the same fate, due to their containing one single black-and-white instalment apiece.

Events and signings

Not content with a whistle-stop tour to promote his new novel, Tom Baker is out and about again this month, joining costume designer June Hudson at signings for Tree Root Productions' £39.99 limited edition art print of Hudson's design sketches of the Fourth Doctor's costume. Baker and Hudson will be at: Sheffield Hallam University on Saturday 20 November (call 0114 268 4976 for further details); Tenth Planet Ltd, Essex on Sunday 28 November (0181 591 5357); Sci-Fi World, Ringwood, Hants on Saturday 11 December (01425 474 506); and Kulture Shock, Norwich on Sunday 12 December (01603 625 557). **DWM** advises you confirm these details on the numbers above prior to setting out on a long journey.

Meanwhile, the Leeds branch of Borders bookshop will be hosting a *Doctor Who* day on Sunday 28 November between 11.00am and 4.00pm, where Ace actress Sophie Aldred will be interviewed by David Howe, Mike Tucker will be giving a visual effects masterclass and a number of *Doctor Who* novel writers will take part in a discussion panel (including Gary Russell, Lance Parkin, David A McIntee, Mark Morris and Mark Clapham). Admission to the events and signings is free; the shop is at 94-96 Briggate, Leeds (0113 245 9076).

Feature plans grind to a halt, it is alleged

Is the Who movie dead?

Late in October, industry sources close to the much-vaunted prospective *Doctor Who* motion picture [see DWMs 282-4] indicated that prospective co-producers Impact Films have pulled out – and that the movie, as planned, is now off.

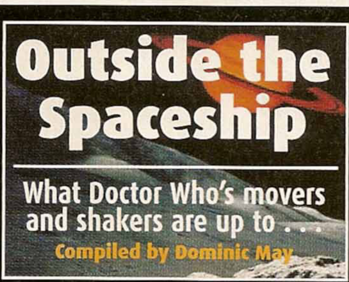
Talks between BBC Films and Impact seem to have failed to advance the project – which has excited no end of speculation over the last few months, both in the specialist and national press – any further.

As late as September, Impact producer Jeremy Bolt revealed a number of hitherto-unknown details about the project to a British science fiction magazine. The plot, it transpires, was to have featured the Doctor's arch-enemy, renegade Time Lord the Master [pictured], "in one form or another"; the casting process had not begun, although no actor had been ruled out of the lead role on grounds of either nationality nor ethnic origin; and Artisan Entertainment, the American company which recently backed the notorious *The Blair Witch Project*, were in negotiations with Impact.

This latter point had been picked up by the *Sunday Times* on 17 October, which investigated BBC plans to invest £40m into feature film production – and nominated the *Doctor Who* film as a "potential blockbuster" and the first in a "long-running film franchise".

If, as seems likely, the film has now run aground, it raises the question, what now for the sidelined *Doctor Who* 2000 series which *Queer As Folk* creator Russell T Davies had been developing for BBC1 controller Peter Salmon [see **DWM** 283], until the movie's development forced its postponement?

DWM continues to monitor events with interest . . .



Outside the Spaceship

What Doctor Who's movers and shakers are up to . . .

Compiled by Dominic May

Television Eric Roberts has been shooting HBO TV movie *The Unconcerned* opposite Dean Cain; he appears as a ghost obsessed with a suicidal stripper in *The Dream Sentinel*, an episode from the second season of anthology series *The Hunger*. **Tony Selby** could be seen in the second series of BBC1's *Real Women*. BBC Choice intends to run **Douglas Adams'** *The Hitch-hiker's Guide to the Galaxy* over Christmas. **Paula Moore** is the producer of Sky MovieMax film review show *Movie Babylon*. **Bob Baker** was one of the talking heads in BBC1's *Best of British: Roger Moore* on 22 October. *The Macra Terror's* **John Davies** is co-producing a two-hour ITV pilot, *Trial By Fire*. *The King's Demons'* **Tony Virgo**, producer of the current series of ITV's *Peak Practice*, has quit to become head of the drama division of Granada's Artist Services based in Melbourne, Australia; he is also producing a TV film based on David Niven's autobiography, *The Moon's a Balloon*. **Andrew Morgan**, whose work on the second series of ITV's *The Worst Witch* is airing currently, is directing new STV children's comedy drama *Harry and the Wrinklies*.

Stage Caroline John is touring in Ibsen's *The Master Builder*. **Rebecca Thornhill** (*The Ultimate Adventure*) is on the circuit in *Beyond the Barricade*, an evening of West End ballads. **Rona Munro's** play *Bold Girls* has been touring.

Radio Tom Baker was 'The Boss' in Radio 4's Friday Play *Take Two* on 22 October, in which he helps recompose the Ten Commandments after Moses drops and smashes the original tablets while descending Mount Sinai. **Philip Martin** recently adapted Nicholas Freeling's *Arlette* for Radio 4's Saturday Play.

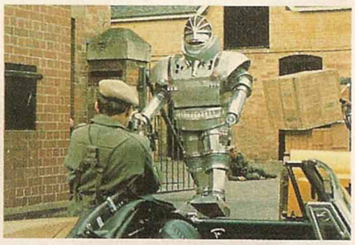
Obituary Noel Johnson, who originated Dan Dare on the radio and appeared as Thous in *The Underwater Menace* and as MP Charles Grover in *Invasion of the Dinosaurs* [pictured] died on 1 October aged 82.

More DVDs for 2000?

Although the first-ever *Doctor Who* DVD – this month's *Five Doctors Special Edition* – has only just seen release, DWM understands that at least three further discs are lined up for the year 2000.

They are: Troughton chiller *The Tomb of the Cybermen* in April; Pertwee debut *Spearhead From Space* in June; and Tom Baker's first story *Robot* [pictured] in October. However, these are very provisional at present; confirmation depends partly upon sales of *The Five Doctors*.

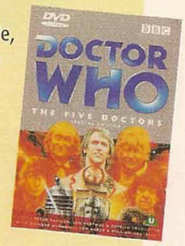
On the publishing front, it seems that two former editors of the Virgin *New Adventures* range have BBC Books novels in the works for next year. Rebecca Levene is thought to be writing next June's as-yet-untitled Eighth Doctor book; meanwhile, Peter Darvill-Evans will definitely be writing October's Past Doctors novel, a Seventh Doctor and Ace story titled *Independence Day*.



Campaign, Jim Mortimore's First Doctor historical, will be delayed; Paul Magr's *Verdigris* and Justin Richards' *Grave Matter* move up to take the March and April slots respectively.

Win 5ive!

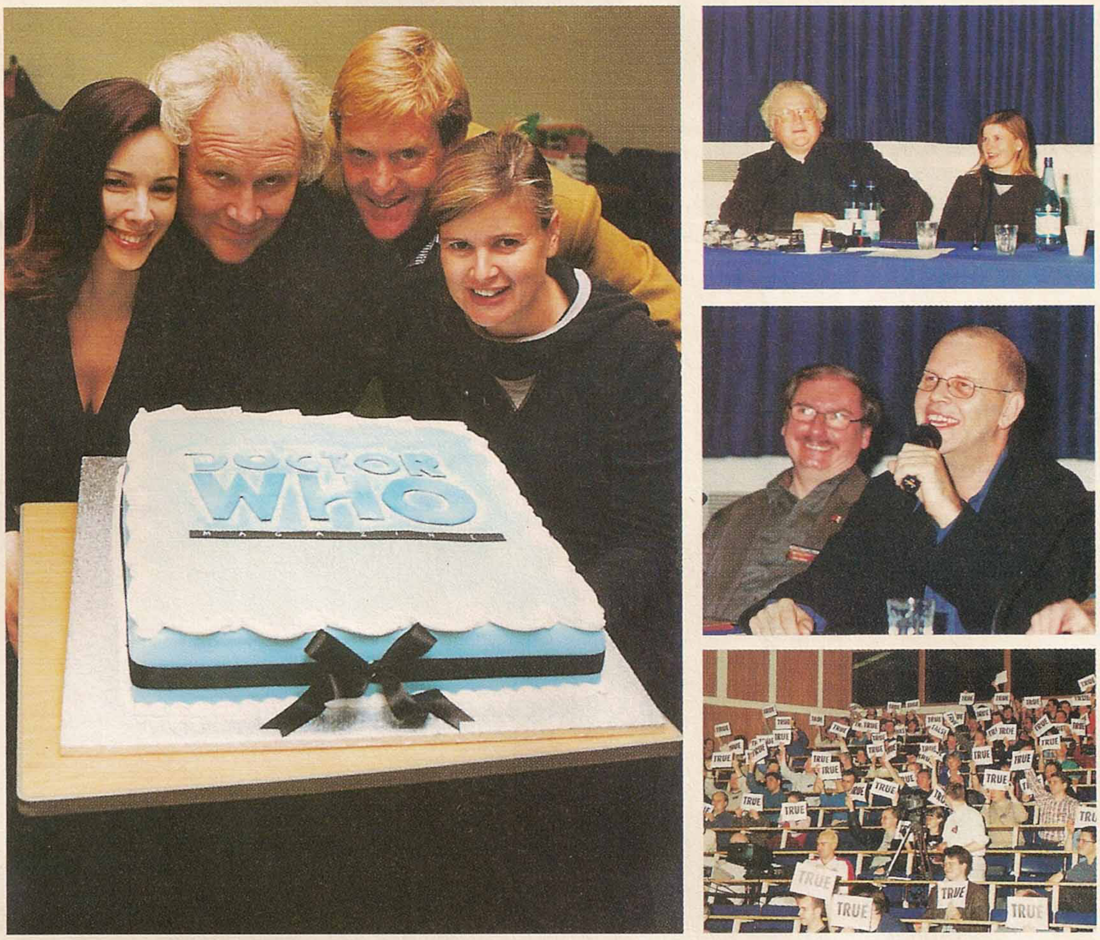
Doctors, that is, for this month sees the release of a *Doctor Who* story on spankingly high-tech, crystal-clear Digital Versatile Disc for the first time – and, thanks to BBC Worldwide, we've got five copies to give away!



If you've already joined the latest 'home entertainment revolution' and would like to obtain one gratis, for nothing and free and everything, all you need to do is know the answer to the following question: how many different actors played the Doctor's former tutor, Borusa?

Answers on the back of a postcard or stuck-down envelope marked IT'S AS EASY AS PI to the editorial address by 11 January 2000. This time, we'd like you to sketch your impression of who or what 'the Terrible Zodin' might be alongside it. We need cheering up.

Let them eat cake!



Larks a-plenty at the DWM Birthday Bash at London's City University on Saturday 2 October. Helping celebrate 20 years of the best magazine in the world were: [main picture] Nicola Bryant, Colin Baker, Mark Strickson and Sophie Aldred; [centre right] *Doctor Who Weekly* founding editor Dez Skinn; and [bottom], you! If you couldn't make it, watch out for a special Reeltime Pictures video, out soon! *Photos: Robin Prichard/TTL*

DWM Comic Relief raffle – the winners!

Back in June, **DWM** – in association with Comic Relief – gave readers the chance to win a heap of utterly unique prizes from *The Curse of Fatal Death*, March's four-part charity fundraising *Doctor Who* comedy skit starring Rowan Atkinson and a galaxy of other unlikely artistes. **DWM** readers' generosity has ensured that the raffle raised a little over £3,000 for worthy causes both in the Thirld World and within the UK. Give yourselves a well-deserved pat on the back now.

But which of you is now able to prance around your living room wearing the Master's cape, Julia Sawalha's skirt, or simply clutching at a pair of "very firm" Dalek bumps (all as modelled by the very unappealing pair pictured)? The winners, in reverse order, were:

- Lot 13 [one signed, full-length mirror]: **Tim Witchell**, Royston, Herts.
- Lots 12-9 [scale models of the *Curse of Fatal Death* sets, each signed by Rowan]: **Lee Evans**, Croydon, Surrey; **Christopher Jorgensson**, Stockport, Cheshire; **Kris Ayres**, Bishops Cleeve, Glos; and **Deric Toms**, New Milton, Hants.
- Lot 8 [signed Comic Relief T-shirt]: **David Knijnenburg**, Brisbane, Australia.
- Lot 7 [TARDIS door panel]: **Melissa Langford**, Victoria, Australia.
- Lot 6 [the Doctor's waistcoat, as worn by Joanna Lumley]: **Chris Avis**, Chiswick, London.
- Lot 5 [shooting script autographed by all principal cast]: **Martin Colligan**, Belfast.
- Lot 4 [Emma's dress, skirt and hip bag, as worn by Julia Sawalha]: **Tim Neal**, Leeds, Yorks.
- Lot 3 [the Master's control device prop]: **Darren Howard**, Edinburgh.
- Lot 2 [pair of Dalek bumps, signed by Jonathan Pryce]: **Tony Kirke**, Brixton, London.
- And finally, Lot 1 [the Master's cape, signed by Jonathan Pryce]: **Paul Exley**, Walthamstow, London.

Once again, thanks to all at Comic Relief for helping organise this once-in-a-lifetime draw – but most of all, thanks to all of you who helped to provide essential resources for those in need.

Collectors' Heaven

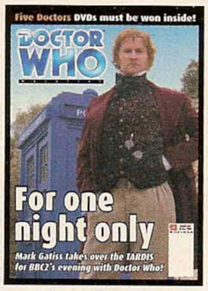
January 2000 Mon 3 Video Doctor Who: The Greatest Show in the Galaxy [Seventh Doctor & Ace] BBC *Video* £12.99 **Audio drama Doctor Who: Land of the Dead** by Stephen Cole [Fifth Doctor & Nyssa] *Big Finish* double CD £13.99/double cassette £9.99 **Novel Doctor Who: Parallel 59** by Natalie Dallaire & Stephen Cole [Eighth Doctor] *BBC Books* £5.99 **Novel Doctor Who: Last of the Gadarene** by Mark Gatiss [Third Doctor, Jo & UNIT] *BBC Books* £5.99

February Mon 7 Audio drama Doctor Who: The Fearmonger by Jonathan Blum [Seventh Doctor & Ace] *Big Finish* double CD £13.99/double cassette £9.99 **Novel Doctor Who: The Shadows of Avalon** by Paul Cornell [Eighth Doctor] *BBC Books* £5.99 **Novel Doctor Who: The Tomb of Valdamar** by Simon Messingham [Fourth Doctor, K9 & Romana I] *BBC Books* £5.99 **Anthology Doctor Who: Short Trips and Side Steps** edited by Stephen Cole & Jacqueline Rayner [various Doctors] *BBC Books* £tba

March Mon 6 Video Doctor Who: The Invasion of Time [Fourth Doctor, Leela & K9] BBC *Video* double pack £16.99 **Audio drama Doctor Who: Red Dawn** by Justin Richards [Fifth Doctor & Peri] *Big Finish* double CD £13.99/double cassette £9.99 **Audio CD Doctor Who: The Web of Fear** [Second Doctor, Jamie & Victoria] BBC *Worldwide* £tba **Audio CD Doctor Who: The Paradise of Death** [Third Doctor & Sarah] BBC *Worldwide* £tba **Novel Doctor Who: The Fall of Yquatine** by Nick Walters [Eighth Doctor] *BBC Books* £5.99 **Novel Doctor Who: Verdigris** by Paul Magrs [Third Doctor, Jo & Iris Wildthyme] *BBC Books* £5.99

April Mon 3 Video Doctor Who: An Unearthly Child [pilot episode]/**Inside the Spaceship** [First Doctor, Susan, Ian & Barbara] BBC *Video* £12.99 **Audio drama Doctor Who: The Marian Conspiracy** by Jacqueline Rayner [Sixth Doctor & Evelyn] *Big Finish* double CD £13.99/double cassette £9.99 **Novel Doctor Who: Coldheart** by Trevor Baxendale [Eighth Doctor] *BBC Books* £5.99 **Novel Doctor Who: Grave Matter** by Justin Richards [Sixth Doctor & Peri] *BBC Books* £5.99

May Mon 1 Video Doctor Who: 100,000 BC [First Doctor, Susan, Ian & Barbara] BBC *Video* £10.99 **Audio drama Doctor Who: Dalek Empire: Wetworks** by Mike Tucker [Seventh Doctor & Ace] *Big Finish* double CD £13.99/double cassette £9.99 **Novel Doctor Who: The Space Age** by Peter Anghelides [Eighth Doctor] *BBC Books* £5.99


Five Doctors DVDs must be won inside!
DOCTOR WHO
For one night only
Mark Gatiss takes over the TARDIS for BBC2's evening with Doctor Who!

For reasons that are not worth going into, I was watching the excruciatingly bad film comedy *No Sex Please, We're British!* last weekend with a friend. During the "hilarious" (© *TV Quick*) final chase, bank clerk Ronnie Corbett is pursued by Arthur Lowe, Beryl Reid, Stephen Grief and other assorted turns around the Home Counties. One side-splitting scene sees a little old man – charged with painting the white line down the middle of a road – forced to weave to and fro in order to avoid Ronnie on his scooter and his pack of madcap, fist-waving pursuers. I was paralysed with laughter as the bandy-legged old geezer was forced to jump over a hedge, leaving his line-painting machine to trundle off on its own – marking a non-existent road into an agricultural show for some farmyard-animal-in-the-car hilarity.

> **"You're telling me you just recognised someone who *sat inside* a Dalek?"**

"Oh look," I said to no-one in particular. "It's John Scott Martin."

"How on Earth do you know that?" asked my friend, intrigued by my esoteric knowledge for one fleeting moment. Very fleeting. He blinked. "Oh, don't tell me. He's from *Doctor* bloody *Who* isn't he?"

"He was a Dalek operator."

"You're telling me you just recognised someone who sat *inside* a Dalek in 1960-whatever?"

"Lots of Daleks. You can check the credits if you don't trust me."

"Oh, I entirely believe you. I was being rhetorical. Like when you ask a mad person, 'So what do the pixies say to you?' You do it because you hope they'll spot the absurdity in your question and admit to being off their chump."

He's right. Bar his family, no-one else in the world will ever say "John Scott Martin" out loud except a *Doctor Who* fan watching a film. The same applies to the words "Milton Johns" and "Mister Pastry". It is one of The Things That Doctor Who Fans Do That Normal People Don't. Here's a few more . . .

While watching a TV drama, a *Doctor Who* fan will say, "Ooh, it's shot on film." Real people can't do this. And don't care.

Doctor Who fans can name the Controller of BBC1. *Doctor Who* fans know the difference between the BBC and BBC Worldwide. Real people don't.

Doctor Who fans will use the words "materialise", "incarnation" or "incongruous" in conversation. Real people never use these words.

Doctor Who fans use '2311' as their cash machine PIN number. Only the tiny part of the general population actually born on 23 November do this as well.

When walking in a wintry park with a boyfriend or girlfriend, if asked, "What's your favourite season?" a *Doctor Who* fan will reply "Fourteen", rather than the expected "Autumn" or "Spring".

Let's face up to it: we're weird.

And now we've faced up to it, let's enjoy it. Your best 'Things Fans Do' to *Timelines* please!

Editors Gary Gillatt
Alan Barnes
Design Peri Godbold

Production Mark Irvine
Product Manager Liz Teal
Chief Sub Jason Quinn
Managing Editor Alan O'Keefe
Managing Director Miles Stevens-Hoare

Thanks to Richard Bignell, David Brunt, Sue Cowley, Mark Gatiss, Lawrence Miles, Wendy Padbury, Jac Rayner, Adrian Rigelsford, Gary Russell, Stephen James Walker, Peter Ware, Martin Wiggins, BBC Books and Big Finish

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Timelines

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Tom on the Doctor Who Weekly's launch tour in 1979 – photo from Sean Baldwin

DWM 283

I rarely write to magazines and so forth but I just wanted to thank you for your 20th birthday issue, which has made me sit back and feel happy about all things *Who*. A definite warm and fuzzy moment of a magazine if ever I read one.

I am the most closeted of closet *Who* fans and yet it was just great to read that others dread their colleagues spotting them with a *Who*-related product in the shops. Gillian Lyne's piece about that, the whole comparative legacy of *Star Trek* and *Star Wars* issue, and her overheard conversation just made my day. Paul Monks' affectionate tribute to Jon Pertwee was one of the most touching things I'd read about the relationship we fans have with the personifications of our obsession. Sue Cowley has, I think, managed to become an iconic fanbabe by default by keeping her clothes on, but making this 'fan' hang his head in shame at his own lack of passion back in 1985. The items about the broadcast of the Pilot Episode and the makeshift video tent at Glastonbury, with all the hope they engendered, were just beautiful too, and made me ashamed at my own recent lack of enthusiasm for a show I know that deep down I have stuck with, if I'm honest, more than anything else in my adult life. Maybe **DWM** 283 will be the spark that reignites my particular flame. I hope so.

Martin AW Holmes
High Peak, Derbyshire

I've just finished reading **DWM** 283 and I must say it was the most interesting, funny and well-constructed issue I've ever read. All of your contributors had great tales to tell. I found that I could readily identify with many of them. It was curiously comforting to realise that many people see the show and its related icons in a similar way to myself . . .

Reading the descriptions of people's

ups and downs through the 1990s so closely echoed the rollercoaster feelings I have experienced over these long years since 1989. I felt more at one with everyone out there than I have for a long time.

Michael Coombs
via e-mail

Top marks for the 20th Birthday issue which was great fun, demonstrating the many and varied ways that there are to become a fan. Henceforth I shall always refer to the penultimate story of Season 13 as *Brian Morbius* in much the same way that Eddie Izzard has got me calling Season 25's opener by the catchy title of *Doctor Who and the Daleks Go Upstairs*. And as for the comic strip: well, I don't believe it! Superb stuff.

Andrew Trowbridge
Wimborne St Giles, Dorset

Hugely enjoyed the strip celebration *TV Action!* – I could read this kind of thing every month, you know. It's also nice to know that theories postulating an infinite number of slightly differing alternative parallel universes are confirmed by your strip. The *Blue Peter* garden would seem to contain the statue dedicated to Petra after her death; however, in our universe this statue resided at the gates of the BBC from 1977, and was not moved to the garden until the end of 1983 – thus contradicting the given date of 10 October 1979. Also, the plaque on the statue would seem to suggest that Petra died in 1974, whereas in our universe it was 1977.

Blue Peter continuity aside, a big birthday hurrah for **DWM** – I was there buying issue 1 all of 20 years ago and was still rushing out to buy issue 283 today.

Alistair McGown
via e-mail

Thank you for the comic strip *TV Action!* I enjoyed it very much and it made me laugh. I recognised most of the programmes and people that were portrayed because I used to watch them as well as *Doctor Who* in the 1970s . . . but who is the person sitting with Rod Hull and Emu and Noel Edmonds in the bit where the Doctor and Izzy are being chased by some of the cast of *Grange Hill* and *Are You Being Served?*

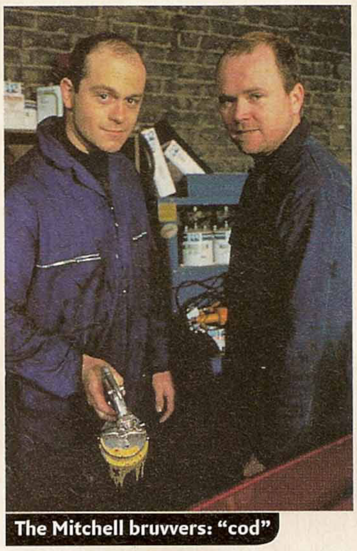
Sarah Brierley
via e-mail

What? You mean you failed to recognise the impish features of reformed alcoholic Keith 'Cheggers' Chegwin, best known for his time Playing Pop?

NO SERIES? GOR BLIMEY!

If your reports are correct, it really is quite appalling that a new series has been scuppered by a possible film [see *Gallifrey Guardian*, **DWM** 283]. The film may be poor or a flop or both, killing off all hope of a series. The BBC should make a new series, which would no doubt sell around the world, and worry about a film later. A series can improve and develop over episodes, and as it would no doubt be profitable would have a cushion against cancellation in the more commercial climate the BBC now operates in. If successful, then a movie should be contemplated.

My advice to new producers would be not to junk continuity. Reinvent (*à la Alien Bodies*) by all means, but do not alienate a substantial portion of the fan base . . . And please, with any episodes set on Earth, do not include semi-criminal, barely intelligible vulgar types such as those that infest *EastEnders* and the like. They dominate television and frankly I prefer intelligent people who do not speak in a cod 'common' accent. American SF is popular around the world partly because the characters can be understood and have a certain universal appeal. *Doctor Who* already has this and should not follow the trend which makes British drama so unwatchable around the world.


The Mitchell bruvvers: "cod"

Brian Gallagher
via e-mail

WHO 8, BAB 5 – HOME WIN

Backtracking to **DWM** 282's *Timelines*, we had a huge response to a letter from **Daniele N Marco** of Palmers Green, in which Daniele expressed the opinion that fans of other TV science fiction shows – *Star Trek: Voyager*, *Babylon 5 et al* – mostly see *Doctor Who* as "dated, cheap-looking, lacking in women's interest, terminally silly and, frankly, kids' stuff". **Carol Baynes** of Bolton ("Why exactly does Daniele read **DWM** anyway?"), **OT Zambon** of Woodford Green ("May I suggest the name of my therapist to Daniele N Marco?") and **Shaun Lee Bennett** of Stoke-on-Trent ("I bet the SF shows which are bang up-to-date in special effects now will appear to be, in your opinion, dated, terminally silly and kids' stuff in 10, 20, 30 years' time") were just a few of the many who cried "Foul!" – as did our next correspondent . . .

The criticisms levelled at *Doctor Who* by Daniele could be made about almost every other TV SF series pre-1987, and having watched every episode of the original *Star Trek* over the course of a year, I certainly don't think that series could claim to be any more sophisticated or less, cheap-looking, dated, silly etc. Its treatment of women is every bit as sexist as *Doctor Who* at its worst – most of them being little more than mini-skirted dolly birds, or love interest for Kirk. (Its politics are often rather less liberal than is usually realised, too.) As to the comments about Flash Gordon, he was a macho all-American male with an eye for a pretty girl and a penchant for socking the jaw of anyone who asked for it. Now who does that sound like: Kirk or the Doctor?

Both [the original] *Doctor Who* and *Star Trek* are products of a different television age and I, at least, have no problem accepting that. The attitude expressed by Daniele sounds rather like someone seeing a colour film for the first time and then refusing to watch anything in black and white again.

David Tuffin
Hessle, E Yorks

COULD DO BETTER

I find it both ironic and funny that while Gary Gillatt's editorial in **DWM** 282 spends over two paragraphs downplaying the educational aspects of Moorhead State University's course on *Doctor Who*, it is the same magazine which two pages later both describes and provides examples of the Gothic element prevalent in *Doctor Who*'s 12th, 13th and 14th seasons, a subject we will be discussing when we reach that portion of the course. It would seem there is something of practical value in watching *Doctor Who* that transcends the hard-core fanbase, regardless of what he feels. Interestingly, only ten per cent of the students in the class have any prior knowledge of *Doctor Who*, and none wear anoraks, but all are learning about television production by watching one programme grow from its infancy to its ultimate cancellation. The class is more about the work that goes into a television show and less about whether *Dimensions in Time* is canon.

But, I won't bite the hand that feeds me. The very writers who submit work to **DWM** have given us insight and factual knowledge behind the production of the episodes we watch, an aspect our students will be able to apply to each television show they watch – and for this, we thank them. We're not learning Klingon at Moorhead State, nor are we going to ask John Levene, "If UNIT HQ is secret, then why is there a huge sign outside the building in *The Three Doctors*?" Instead, we're trying to teach students that worthwhile programmes can be done with a small budget and crew, and yet have intrinsic value.

Peter Gregg
Moorhead State University

In answer to Gary's editorial I must ask: wot, no sex appeal?

Doctor Who fans are just limp leftovers in the attempt to mate? Surely not. Quoting from *Shada* should be up there with the world's most romantic languages!

All I can say is thank the Lord I'm not a Trekkie, because being chatted up in Klingon doesn't impress me much . . .

Rowena Tonge
Stockport, Cheshire

RUN AWAY!

In **DWM** 281, we asked you to play *Doctor Who Stars in Their Eyes*, in the forlorn hope that the collision of names from the worlds of pop music and *Doctor Who* might provoke some mild amusement for, ooh, seconds.

Our 'favourites' were: Super Furry Animus, Drathro Tull, Mick Jagaroth, The Styre Council [**Mark Robinson**, Duston, Northampton]; Hepesh Mode, Spandrell Ballet, Chumbliewamba [**William Morrison**, Nigg, Aberdeen]; Gundan Roses [**Alex Steer**, Lingfield, Surrey]; plus *The Corrs of Axos* [pictured, from **'The Duck'**, Leyton, London].

One **Rob Davison** sent an e-mail in praise of the originator of this game, Anthony K McCail: "Full marks to Anthony for pointing out one of the best things about being a *Who* fan – whiling away the hours being stupid."

Rob goes on to ask: "On a similar theme, has anyone else come across people in the real world with the same name as a *Doctor Who* character? I knew a girl once called Martine Auton, and my brother's medical consultant is Mr Tony Axon. If there are any more out there, I'd be intrigued to know."

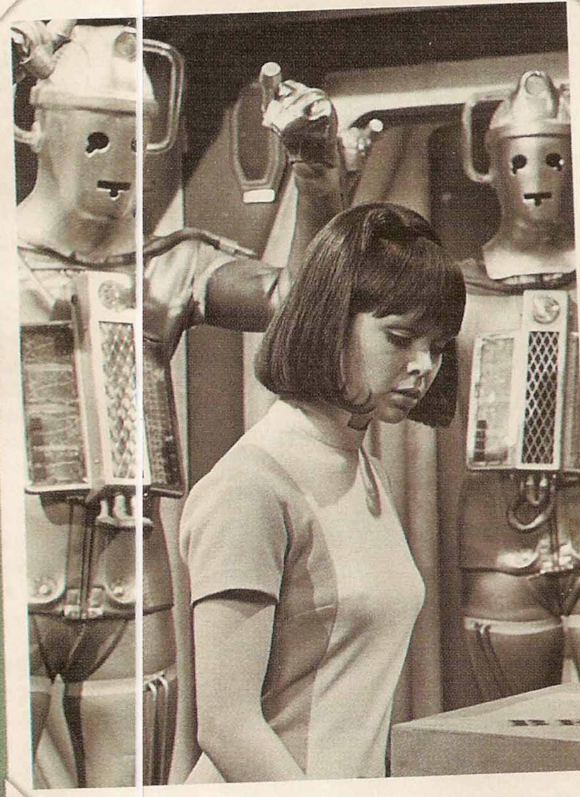
Poor Rob. He probably doesn't get out much. But to cheer him up, we'll happily identify any real-life *Doctor Who* characters our readers have met. Is your milkman a Hinks or a Jingo Linx? Are you married to a Mandrel, a Spandrell, a Tandrell or a Bandril? And, more importantly, is there anyone out there who's actually called Nyssa, Leela or – perish the though – Perpugilliam?

We need to know . . .

Signing at Selfridges, 1969

First press call for Zoe

Groovy PVC for The krotons



Zoe's debut in The Wheel in Space

Farewell to all that

Why is Wendy Padbury hanging up Zoe's catsuit for good? Simon J Gerard joins her for a final flick through the photo album in this, her last-ever interview – exclusive to DWM.

Wendy Padbury is sitting in her garden surrounded by a stack of photographs. She's going through them one by one, adding them to little piles marked 'Dr Who', 'Personal', and 'Other'. With each new photo comes either a smile of recognition or a shrug. A few pictures prompt an anecdote, or a memory of friends or work. Some of the pictures show her in her Zoe costumes – laughing with her co-stars between filming, or having a moment's relaxation before the next call. Others are of normal family events – birthdays, Christmases and holidays. Some show her dwarfed by fans – a tiny, smiling dot in a sea of eager faces. There are pictures of her daughters, her cat, her garden, stage shows she's appeared in, all jumbled together and ready to be examined again. All have individual value, and all record a moment that was worth saving.

It's odd to see your life scattered in front of you on a garden table, and stranger still when you've decided to permanently leave one part of it behind and never want to go back. Maybe, as the saying goes, you should never say never again . . .

As 1998 crept into 1999, the former *Doctor Who* companion made a resolution that she seems to be adhering to; no more conventions and no more *Doctor Who* work come 2000. It seems so definite. She could have just taken a little time off from making appearances; maybe go back to it after a year off? No. As the last few months of 1999 loom ahead, Padbury is experiencing a kind of 'school holidays' feeling.

"I know it may sound odd, but I'm really looking forward to 'saying goodbye' to it all! I don't want to sound as though I've hated every minute of conventions and all that stuff, but I'll be glad to put my feet up." Did something happen to bring this decision about? "No, nothing specific. I think it was a gradual sense that I'd had enough of repeating myself. I wasn't bored with the events or the people so much as being bored with the sound of my own voice telling the same stories. I felt I'd reached the point where I was in danger of screaming if just one more person asked me what my favourite monster was! There's one line of dialogue I remember really well from *Doctor Who*, where Zoe says, 'My heads's been pumped full of facts and figures which I reel out automatically when needed,' [*The Wheel in Space*] and that sums up my feelings quite well."

In private, Padbury has been concerned that she may be giving the wrong impression to fans; she doesn't want to appear dismissive of them. "God, no! I did think hard about how I was going to phrase it, because the last thing I wanted to do was seem ungrateful – if that's

Photos: BBC Video [8] Wendy Padbury [5] Richard Bignell [4] Simon J Gerard [1]

the right word – for the interest that people have shown in me. In the end, I talked to a few friends who said, 'Yeah, if that's what you want to do!'"

Announcing her retirement from *Who*-related work via the Internet, word soon got around and prompted more requests for appearances. "I think everyone just wanted to book me quickly in case I never left the house again!" she says. "Within about three days, I got a call from the Gallifrey convention in LA asking me to go out there, which I did and had a fantastic time. But, yes, I'm now ready to stop – spend my days pottering around garden centres and antique shops!"

She has also decided that this will be the final interview, which is why she is now sorting through photographs and trying to remember something other than the infamous 'kilt' story: "I just cringe now when someone asks me to tell that one. It's a bit like hearing the same joke 50 times, you get to dread the punchline. When I was in LA in February, someone asked me to tell that story, and [Brigadier actor] Nick Courtney to tell the 'eyepatch' one. I've never heard the eyepatch one, but I could see from the look on Nick's face that he had the same dread about retelling that – actually, I think we both refused to tell them! They must have thought we were a right couple of miseries – all that way to America and we start sulking!"

Isn't she going to miss meeting up with all her *Who* friends? "Well, I used to think that, but then I realised that you could pick up the phone and say, 'Let's go for a meal'! I'd meet people at conventions and catch up with all the gossip, but you wouldn't meet up again until Panopticon or whatever. I now see [FX expert/author] Mike Tucker and [Bernice actress] Lisa Bowerman quite often, and the rest of the gang have started meeting up from time to time. Two people I can't avoid are Colin Baker and Nick because they're both clients of mine!"

'I was in danger of screaming if just one more person asked me what my favourite monster was!'

Padbury gave up acting to become an actors' agent a few years back and, so far, hasn't missed acting too much. "I did a guest spot in an episode of *The Bill* in the late 80s, and it made me realise how much the job had changed. In the 60s and 70s, you felt there was a bit more time to get to know your colleagues and socialise, but by the 80s, the way of working had become so different that it wasn't enjoyable anymore." What had changed? "Just the speed at which things had to be done. I turned up for the filming, sat in a trailer on my own until I got called, and then went and did my piece. As soon as I'd finished it was a case of, 'Thanks and goodbye!', which was such a culture shock after the other stuff I'd done. I'm not saying it was a problem only with *The Bill* – from what fellow actors have told me, it was the same for them on other shows."

***The Invasion*: shooting at the Guinness factory with Sally Faulkner, Nicholas Courtney and (dead) Cybermen**

Little boa peep? With Patrick Troughton and Frazer

As she picks her way through the photographs, she finds a large black-and-white shot that proves her point about the way acting jobs have changed; it shows Padbury in her trademark sparkly catsuit, running to avoid a stream of water being chucked at her by Pat Troughton. In the background, half-dressed Cybermen, cigarettes at their lips, stand in the sunshine and watch the antics. "I can remember that day so well," she laughs. "We were filming *The Invasion* at the Guinness factory. It was a nice day and we'd just had a slightly boozy lunch break, so Pat instigated a water fight!" Does she miss him? "I do. I really do. We used to have such a nice time together. We didn't live in each other's pockets, but Pat and Frazer and I did socialise quite a lot. And, no – I'm not going to repeat the kilt story again!

"It reminds me of an interview I read with Paul McCartney. He was saying that everyone talks about the way he and John Lennon worked together, or about arguments they were supposed to have had or whatever but, in the end, those people weren't there. It was just him and John in the room, and only they knew what it was really like. I read the same kind of thing about us! You know, Pat must have been like this or that, but it just came down to the people that were actually there. I know that Pat was a lovely man, and I know that we all loved working with him because he was so good at what he did."

Padbury has one regret; that she didn't attend a convention with Troughton in later years. "As most people are aware, Pat didn't do many interviews or appearances because he was quite a private man. I think – and I'm sure someone will write in and tell me if I'm wrong – it was [1980s *Doctor Who* producer] John Nathan-Turner who finally got him to go along to a convention, and I remember Pat ringing me one day to tell me. He said, 'Padders, you're not going to believe what I've done!', and I thought it was going to be something appalling. When he told me he'd been to a convention, I was amazed! Even more so when he said he'd loved it! Pat managed to convince me to go along to one, so he must have thought it was good . . ."

'I just wish someone had told me I was a babe back in the 60s when I could have done something about it!'

Hines on location for *The Invasion*

Catsuits you, miss: *The Invasion* again

What were her first impressions of a *Doctor Who* gathering? "Shocked and stunned probably sums it up. Because I'd not had my finger on the pulse of what was happening with the show, I'd imagined that it was bobbing along on telly and that was that. When I got to the venue and saw all the people, I was astounded. This was the first time I'd had fans coming up to me *en masse* asking me questions and wanting to know all sorts of things. I realised that, if I was going to do any more appearances like that, I'd have to be better prepared."

Recently, Padbury has been watching some of her stories on video, and was surprised by what she saw: "I'd forgotten the way I sounded! Someone told me I spoke like the Queen – quite right, too – with this odd, squeaky voice. Do I still sound like that? No, don't answer!"

What stories did she watch? "Oh, God! I can't remember the names of most of them. Hang on," she says, and dives into the house to reappear a few minutes later with an armful of tapes. "Right, let's see. *The Mind Robber*, of course. I do remember that very well as it's probably still my favourite. *The War Games* was another. Actually, I watched that right through in one go just before I went out to the LA convention, and it felt like it went on for about six months! How many episodes was it? 86?" Ten. "Is that all? It was pretty good in parts – I liked the idea of it, but it did seem to get repetitive after a while. I was terribly good, wasn't I! Don't answer that, either!"

There was a rumour that she'd been asked to stay with the show for Jon Pertwee's first season; was there any truth in that? "Almost right. Both Frazer Hines and I were asked to do it. I think they originally wanted some kind of continuity between the Doctors – in the way it had been previously – and the idea was that we'd be Jon's first companions. I'm not sure of the order it happened in, though. I know that the two of us had a talk and decided that we didn't want to stay on if Pat was leaving, as it wouldn't have been the same – at that time, we didn't know who the new Doctor was going to be, so it wasn't a case of us snubbing Jon Pertwee. The thing is, I don't know if the writers had to change the ending of *The War Games* because of that? I can't remember the point at which Pat said he was leaving."

But Padbury did finally work with Pertwee some years later. Was it fun? "Yes, definitely, because Jon was so funny – sometimes unintentionally. We were doing the stage show of *SuperTed*, with Jon as Spotty Man and me as Blotch, and Jon and I had a lot of scenes together. I don't think it will be a great revelation if I say that Jon was a terrible one for learning his lines! We would be in rehearsals and Jon would say, 'I think this line should really be said by Blotch. What do you think?', and the producer would say, 'Yes, perhaps you're right, Jon,' so by the end of two weeks' rehearsal, my lines had increased and Jon's had dwindled away. There was a scene with us where Jon was singing a song to me, and he could never remember the words so he had them pasted up on a false tree stump just in front of him where the audience couldn't see them. On the last night of the show, some cruel person turned the tree stump around so he couldn't see his words! He ended up humming his way through the song, with just the odd Worzel-type noise instead of the words! He was so funny, and I'm not being horrible about him because he'd be the first to admit what he was like. Plus, I do think he made a great Doctor."

She has made a brief return to acting recently in an independently-produced video, *Soul's Ark*, and got the chance to work with her friend and client, Colin Baker. "Colin had mentioned my name to the producer, who thought it'd be great to have the two of us working together. I had said once that the only thing that would get me back to acting was *Doctor Who*, but this was close enough. What I liked about the film was that our characters didn't have that 'Doctor and

In the TARDIS in *The Mind Robber*

companion' relationship. They had an equality that meant either character could take the lead at certain points within the story, rather than me being tied to a railway line and Colin rescuing me. Although, being Colin's agent, I'm not convinced that he would have rescued me!"

Soul's Ark is a mysterious supernatural thriller, with Baker and Padbury taking the roles of two investigators given the task of 'protecting all knowledge'. Hinting at the themes of *The Dæmons* in places, it's is a new departure for her. Padbury, who freely admits to being rather uninterested in science fiction, is a recent convert and fully-fledged fan of *The X Files*. "Absolutely! It was that similarity in style that really appealed to me with *Souls Ark*. Everyone on this film has tried to give it that dark, sinister feel – whether through the fantastic camera work, or the script . . . What it really comes down to is just the 'feel' of the film, rather than any attempt to copy, scene for scene, *The X Files*."

Was it nerve-wracking to be in front of the camera again? "Very. I wasn't sure that I'd made the right decision to begin with, but Colin was so supportive and made it such a pleasant experience that I was fine after a couple of days. It was also good to work with [Susan actress] Carole Ann Ford, who was someone else I'd only ever spoken to at conventions up until that point."

Would she be happy to do some more acting? "Maybe. Depends on what it was. I'd still consider *Doctor Who* if it came back, but don't get me started on *that* subject . . ."

Too late. Padbury has made her opinions quite plain at conventions in the last year or so. She feels the BBC is making bizarre decisions about, not only *Doctor Who*, but much of their output. "The thing about the Beeb is, they are so quick to utilise the iconic status of *Doctor Who*, by which I mean those recognisable symbols like the TARDIS or Daleks or whatever. You can hardly open a paper or magazine up these days without seeing further evidence of the way that the BBC has made a bit more money by letting someone use a Dalek for an ad campaign, or *Doctor Who* references for advertising jobs. There's just tons of it everywhere you look."

But isn't she being a bit naive to think they won't capitalise on such a high-profile image? "Possibly, but when you see the BBC putting adverts on the telly to say how great they are, and what a fabulous heritage the Corporation has, what do they invariably use to make that

'If I'd been three feet taller with a bigger chest, I could have been a James Bond girl, you know . . .'

Wendy in *Wait Until Dark*, her first job after *Doctor Who*; backstage with Victor Spinetti on *SuperTed*; and *Freewheelers* point? *Doctor Who*! That would be fine if it wasn't for the irony of the situation – they scrapped the show ten years ago! They won't even repeat it unless it's on a channel that you have to pay extra for! The only 'get-out' clause in my decision to stop doing conventions would be if the BBC actually brought the show back on television where it should be. I know that Big Finish are doing official *Who* on audio, and I can't comment on that because I haven't heard it, but *Doctor Who* is a television programme and I hope the fans don't just think that audio *Who*, however good, is all they can look forward to. I wish Big Finish the best of luck for their work, but, you know, it's only a 'version of' and not the real thing."

> **'Pat was a lovely man. We all loved working with him because he was so good at what he did'**

In the Land of Fiction, with Patrick Troughton

It seems to be a good moment to go back to the photographs. Padbury digs out a pile of pictures that she has taken at conventions over the years. I know some of the fans think I'm odd doing that, but I like to keep a momento of some of the events I've attended as well. I've had some great times at a lot of the conventions, and you do meet plenty of nice people – fans as well as colleagues. The oft-used term of the '*Doctor Who* family' does apply sometimes. We don't all get on all the time, because we're just human, but that sense of, I don't know, more a big group of mates than a family, I suppose. I was talking to Anneke Wills a while ago, and she said that when she came back to England from Canada after so long, she had this ready-made group of friends! I think that's a good way to look at it. 99% of the fans are great, and of those, I've got to know a lot of them that you look forward to seeing at a convention.

"One of the best times I had was at a convention in Chicago, and there was a whole crowd of us there. Of course, there was the usual cabaret evening where we were all expected to do something, and I didn't have the faintest idea what I was going to entertain the troops with! I was sitting in JN-T's hotel room, moaning that I didn't have a 'party piece', and he gave me that look that he does, then looked at a suitcase on top of his wardrobe, then back at me and said, 'Wendy, do you think you could fit in that case?' I thought perhaps he'd had too much laughing water, but I went and sat in the case anyway – as you do – and he said, 'Right – I know exactly what we can do.'

"Come the cabaret, John was on stage and announced that he'd be bringing a friend on to say hello to everyone, so they all cheered and didn't have the foggiest who he was talking about. He went off stage and came back, lugging this suitcase with him, and told the fans to shout loudly to get his friend to appear – I imagine they thought that John had lost it as well. After a few minutes shouting, he opened the case and pulled me out, put me on his knee and did this ventriloquism act which went down a storm." Padbury thinks for a minute before continuing: "Well worth $40 of anyone's money, I'd say!"

In the years following her role in *Doctor Who*, Padbury went on to work in the theatre (notably taking the role of Jenny in the stage show, *Doctor Who and the Seven Keys to Doomsday*, making her the only actor to play two different *Doctor Who* companions), and found fame again in the children's adventure programme *Freewheelers*. Was she ever considered 'hot property' after being in two high-profile shows? "What a terrible thing to ask!" she shouts, with a large grin on her face. "Do you mean, was I employable? No, I'm joking. It didn't really happen like that, but I suppose I wasn't affected by the *Who* type-casting problem that some people mention.

The Five Doctors, 1983: spectral guest stars Frazer and Wendy

Signing at Selfridges with Frazer around the time of *The Seeds of Death*

"I'll tell you something really weird, which is a side-effect of being in *Who* – being called a '60s dolly-bird'! Someone showed me a copy of GQ magazine a little while ago, and there was a feature called – this is terribly embarrassing and not for a family audience – *Crafty Crumpet: the Telly Babes Who Gave You the Horn*. There, amongst the girls from *Dallas* and *Dukes of Hazzard*, was me and some of the other companions!" Does she find it offensive? "God, no! I just wish someone had told me I was a babe back in the 60s when I could have done something about it! I was always described as 'pert', or 'petite', but definitely not a 'babe'. If I'd been three foot taller with a bigger chest, I could have been a Bond girl, you know . . ."

'I'd still consider acting in Doctor Who if it came back – but don't get me started on *that* subject!'

Although it hasn't yet reached the proportions of the *Star Trek* world, *Doctor Who* actors' autobiographies are becoming more common. When can we expect the Wendy Padbury book? She responds by closing her eyes and laying her arms across her chest. Does she mean, 'over my dead body'? "Yep! Look, I'm giving up conventions for the simple reason that I can't think of things to talk about for a half-hour Q and A, so what would I find to fill a book with? I read Nick's book [*Five Rounds Rapid!*] and thought it was lovely, but the difference is that Nick and Tom Baker and Jon are the kind of people who are so good at telling stories and keeping people entertained for hours on end that they can commit it to paper. I'm hopeless at that."

What about the infamous 'fake' autobiography? "Well, that was strange. I'd had this short monologue written for me to do at convention cabarets, and the whole thing was just so OTT that I thought the fans would either love it or loathe it. You know you always hear that Americans have no sense of irony? Nonsense! I read it first at Gallifrey, and they thought it was funny, but when I read it at a British convention, there was this horrible silence – thank God I could hear Colin's booming laugh coming from backstage – and I thought, 'No! They think it's real!' I'm convinced they thought I'd gone mad with power and started inventing all this rubbish about being asked to be the new Doctor! I've never rushed through my lines so quickly in my life. Maybe they just didn't think it was very good . . ."

Any particular memory of *Doctor Who* she'd like to take away with her? "Working with Pat and Frazer, certainly. Meeting so many nice people. I did think of something else that I wanted to say about conventions, and that is the effect that they've had on me. Even though a lot of actors are adept at getting in front of a camera, or doing theatre work, they are also incredibly shy people. I know that must sound silly, but it's true – I was the same for a long time until I did my first convention. If you consider that you are suddenly having fans asking you all sorts of odd questions about your work, your life, what films you like, you have to make a decision: do you start getting stroppy and saying, 'I'm sorry, that subject is off-limits' – you know, because some things are too personal to discuss in a room of 500 fans – or do you just get on with it and be honest? If you don't know why the Chief Cyberman in *Invasion* turned left instead of right, just admit it! But all of it does enable you to learn how to overcome your shyness and get talking to people. The fans that do ask you those weird questions are usually drowned out by the rest anyway."

Last chance, then; will she make a Sinatra-like comeback? "He's dead! I think we're all in trouble if he makes a comeback!" She returns to rummaging through the photographs, and thinks for what seems like ages. Well? "No. Not after making such a big thing of giving up. I did say I'd honour one or two long-standing commitments [she plans to attend signings for the release of *Soul's Ark*], but, other than that, no.

"As they used to say on radio, 'Thank you for listening. This is Wendy Padbury signing off. Goodbye and God bless.'" DWM

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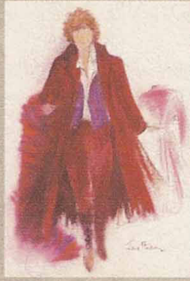

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Meglos

Double trouble for the Doctor on planet Tigella! **Andrew Pixley** relates the ordinary, everyday tale of a talking cactus with a plan to take over the universe . . .

PART ONE

While the TARDIS hovers in the Prion Planetary System, close to the worlds of Tigella and Zolfa-Thura, the Doctor and Romana set about repairing the water-damaged K9. The Doctor recalls visiting Tigella 50 years previously, when he met a man called Zastor; the planet's lush vegetation has forced the Tigellans underground.

In Tigella's main city, the power situation is critical. The scientific Savant faction are outraged that they cannot study the Dodecahedron, the city's power source, because it is worshipped as sacred by the Deon cult. A balance between Deedrix of the Savants and Lexa of the Deons is maintained by the elderly figure of Zastor, who summons the Doctor to help negotiate between his people.

Meanwhile, Gaztak mercenaries led by General Grugger and Lieutenant Brotadac arrive on the desert planet of Zolfa-Thura, landing their spacecraft close to five massive pentagonal screens. They have been asked to bring an Earthling to this place. A laboratory rises up from the sands. Inside, the Gaztaks meet Meglos, the sole surviving Zolfa-Thuran – who appears in the form of a large cactus. Meglos has a plan to recover the Dodecahedron, which was made on Zolfa-Thura, and unleash its full power, enabling him to dominate the galaxy. The Earthling is placed inside a cubicle alongside Meglos, and a process activated; as the cactus collapses, the man's skin adopts its spiky texture. Now humanoid, Meglos emerges to track the Doctor with his equipment, having intercepted the call from Tigella.

In the TARDIS, the Doctor and Romana repair K9, but then find that they are trapped in a loop of time – a so-called 'chronic hysterisis'. The trap has been sprung by Meglos in a bid to stop the Doctor from reaching Tigella. "We mustn't disappoint the Tigellans," says Meglos, turning to reveal that he has now taken on the form of the Doctor.

PART TWO

With Meglos aboard, the Gaztaks leave Zolfa-Thura, landing their spaceship in the Tigellan jungle, just north of the entrance to the city. Meglos sets off on his mission.

Zastor manages to persuade Lexa to allow the Doctor to examine the Dodecahedron – but only on the condition that he takes the Deon Oath, swearing allegiance to the god Ti. At the entrance, Meglos is met by Caris, a Savant who advocates attempting a return to the surface. In order to get to his objective, Meglos readily agrees to take the Deon Oath – and, alone in the power room with huge, 10,000 year-old Dodecahedron, sets to work with a redimensioner. After his departure has been observed by Caris and Lexa, the Tigellans discover that the power room is empty.

In the TARDIS, the Doctor and Romana manage to throw the chronic hysterisis out of phase and escape the time trap. The TARDIS materialises in the jungle, and its three-strong crew make for the city. Becoming separated from the Doctor and K9, Romana narrowly avoids falling prey to lethal native bell-plants; when the Doctor reaches the city, he sends K9 back to look for her. The city's power is failing, and Lexa orders the Doctor's arrest. While Meglos – occasionally and involuntarily reverting to part-cactus form – hides in the smaller caves, the real Doctor is apprehended.

Romana's interest in some scorched vegetation leads her to the Gaztak ship – where she is sighted, pursued and eventually surrounded by the mercenaries. "She's seen too much," declares Brotadac. "Kill her."

PART THREE

Romana is saved by Grugger, who wants her to lead them to her ship. She leads them in aimless circles for some time, before tricking them into wandering into a patch of bell-plants, making good her escape while Grugger's men battle with the vicious flora. She reaches the city, but becomes trapped in an airlock with an exhausted K9 while the Gaztaks attack.

The Tigellans realise that they only have two hours' reserves of power remaining. The arrested Doctor suspects a doppelganger is at work. While Zastor is ready to listen to reason, Lexa is more militant. In the power room, Zastor and Deedrix are apprehended by Deons who intend to expel them onto the surface; the Doctor, meanwhile, is to be sacrificed to Ti so that duly appeased, the god may return the Dodecahedron.

'He sees the threads that join the universe together . . .'

The Doctor mediates between Lexa (left) and Zastor (right)

On Tigella, the elderly Zastor, finding himself unable to mediate between zealous Deon leader Lexa and rationalist Savant head Deedrix, sends for the assistance of the alien being known only as 'the Doctor' . . .

ZASTOR Some 50 years ago, I knew a man that solved the insoluble by the strangest means. He sees the threads that join the universe together, and mends them when they break.
DEEDRIX A Savant? [*looks to Lexa*] Or one of her madmen?
ZASTOR A little of each and a great deal more of something else. He's nearby, and asking to visit us.
DEEDRIX You sent for an alien?
LEXA Why?
ZASTOR You'll know when you see him. This problem calls for his delicacy of touch . . .

From **Meglos Part One**, by John Flanagan and Andrew McCulloch

Caris is found by Meglos and sees him with his cactus skin; he orders her to help him escape the now-sealed city. Romana enters the city as the Tigellans battle the Gaztaks, but unwittingly releases Meglos, whom Caris had got the better of. Meglos leaves the city, showing Grugger the Dodecahedron – which he has miniaturised, so it can fit in the palm of his hand – and the Gaztaks take off for Zolfa-Thura.

In the power room, the Doctor is placed beneath a huge stone slab, suspended over him by three ropes. One by one, the Deons burn through the ropes while chanting to Ti . . .

PART FOUR

Before the final rope gives way, Romana enters with Deedrix, Zastor and Caris, proving the Doctor's innocence to Lexa. The Doctor realises that Meglos is on his way back to Zolfa-Thura, and prepares to follow him in the TARDIS with Romana, K9, Caris and Deedrix. Lexa dies while saving Romana's life, blocking a dying Gaztak's gunshot with her body.

On Zolfa-Thura, Meglos restores the Dodecahedron to full size as the laboratory rises up from the sands once more. The screens will magnify the power of the Dodecahedron, focusing its five rays on any point in the galaxy. Grugger suggests that Tigella should be used as its first target, and Meglos sets the controls.

The TARDIS arrives on Zolfa-Thura as the pulsing Dodecahedron fills the sky with light. The Doctor sets out for the laboratory while Meglos is away checking the screens, and – impersonating Meglos – realigns the beams to focus them on Zolfa-Thura itself. Unfortunately, Grugger has just decided to dispose of Meglos' services, and the Gaztaks imprison both Meglos and the Doctor in their ship. Romana's party follows the Doctor, and K9 helps release him from the craft. Meglos leaves the Earthling's form, returning to his laboratory as it descends with Grugger and Brotadac inside. The Earthling joins the Doctor's party as they flee Zolfa-Thura in the TARDIS moments before the five beams are focused and the planet is destroyed.

Back on Tigella, Caris and Deedrix set out to help reclaim the jungle; Romana emerges from the TARDIS to tell the Doctor that they have had a call from Gallifrey, and are wanted back immediately. The Doctor promises to get the Earthling home 20 minutes before he left. "Oh good," says the bemused fellow.

In Production

The TARDIS lands amid the carnivorous vegetation of Tigella

Early in 1980, new *Doctor Who* producer John Nathan-Turner and script editor Christopher Bidmead were anxiously seeking scripts for the series. The pair had taken over *Doctor Who* in December 1979 only to find that the outgoing team had not left them any useable material, nor a list of writers to approach. One new story, *Avalon*, had rapidly been commissioned from David Fisher after discussions with Nathan-Turner, and a previously abandoned vampire-themed Terrance Dicks script was re-activated under the title *The Witch Lords*. Science fiction writer Stephen Gallagher was submitting an idea called *Dream Time*, while novelist Christopher Priest was developing *Sealed Orders*. 18 year-old writer and fan Andrew Smith also had a storyline called *The Planet That Slept* in development.

Bidmead recalled an instalment in the 1977 ATV series *The Sound of Laughter* which had been co-written by Andrew McCulloch, an actor of Bidmead's former acquaintance, with another thespian, John Flanagan. Their pilot, *Bricks Without Straw* – a comedy about some incompetent builders – had not been taken to a series (*A Sharp Intake of Breath*, starring David Jason, being chosen for development in its stead). It had been their only broadcast script so far.

Photos: BBC [11] BBC Video [3]

WRITERS John Flanagan and Andrew McCulloch

John Flanagan and Andrew McCulloch met while training to be actors at London's Central School of Drama in the 1960s. Flanagan had worked in repertory theatre and performed in France and Italy, before taking some notable television roles, particularly the starring role of PC Moss Parkin in Yorkshire Television's rural police show *Parkin's Patch* between 1969 and 1970. After working with Granada's Stables Theatre, Flanagan then spent a period as a journalist on *Granada Reports*, but after 15 months took up acting again; he was a semi-regular in *The Sweeney* and then the second lead in ATV's 1978 sitcom *A Soft Touch*. Flanagan and McCulloch teamed up in 1976 to write a sitcom pilot, *Bricks Without Straw*, based on some bad experiences which McCulloch had gone through with some builders. The writers also had a theatre play staged – a comedy about a cockney gunman hiding out at a funeral parlour. Over 1980/1981 they worked on another set of *Doctor Who* scripts, *Project Zeta-Sigma*, which was intended to be the Fifth Doctor's debut serial; these were rejected, however, and they did not return to the series. Instead, Flanagan and McCulloch's writing career continued with episodes of *Boon* and *Robin of Sherwood* as well as the BBC comedy-thriller *Sleepers*.

Bidmead approached Flanagan and McCulloch, asking them to submit a story idea on two sides of foolscap. Flanagan's notion was to portray an exaggerated conflict between science and religion, assuming that such differences would not have been resolved on other planets. The plot would therefore pit the two opposing camps against one other in a tale concerning Meglos, an alien megalomaniac hoping to regain a powerful device called the Golden Pentagram and use it to dominate the galaxy.

Although worried that the writers were more concerned with their monster, placing the story second, Bidmead was happy enough with the idea. He did, however, suggest a number of modifications to better align their narrative alongside his vision of *Doctor Who*; since neither Flanagan or McCulloch were particular fans of the show, they were issued with a revised version of the *Doctor Who* Writers' Guide, which Bidmead had since overhauled.

Under the title *Meglos*, Bidmead commissioned a more detailed breakdown on Friday 29 February, which was delivered promptly on Tuesday 4 March. While plotting their story, the writers had become concerned about the apparently invincible line-up of Time Lords the Doctor and Romana plus the robot dog K9. To put the characters in greater peril they had decided to have K9 break down frequently, fitting in with the need to eliminate the robot from Fisher's *The Leisure Hive* (as *Avalon* had since been retitled). Flanagan and McCulloch envisaged the Gaztaks as rootless space pirates who looted other planets; whereas most *Doctor Who* villains tended to be identical members of the same race, the writers wanted the Gaztaks to look more diverse, using various bits of technology which they had gathered on their travels.

Nathan-Turner and Bidmead also had input, suggesting the heroic death of Deon leader Lexa when her character was felt to fade out of the narrative, playing no further part in the plot. Bidmead also developed the notion of the TARDIS being trapped in a time loop, using Greek terms for 'time' and 'loop' to come up with the phrase 'chronic hysterisis'. With the need to get material ready for Season 18 now urgent, Flanagan and McCulloch's commission to proceed followed a few days later. Even at this point, Nathan-Turner thought the storyline a very run-of-the-mill affair – a 'traditional' *Doctor Who* in which a megalomaniac attempts to take over the universe.

'Neither of us are science fiction buffs, but we know about adventure stories'

John Flanagan

Eager, the new writers developed their scripts quickly, with Part One delivered on Monday 17 March. Since this appeared to be workable, *Meglos* was scheduled as the second serial to be broadcast in the season, albeit to be recorded third during June and July. This was also to be a relatively cheap entry, with no exterior filming, despite the writers having originally envisaged the scenes on the barren Zolfa-Thura and the lush Tigella to be shot on location. However, Nathan-Turner believed these sequences could be achieved in studio, offsetting the higher costs of serials like *The Leisure Hive* and *The Wasting* (the new title of *The Witch Lords*).

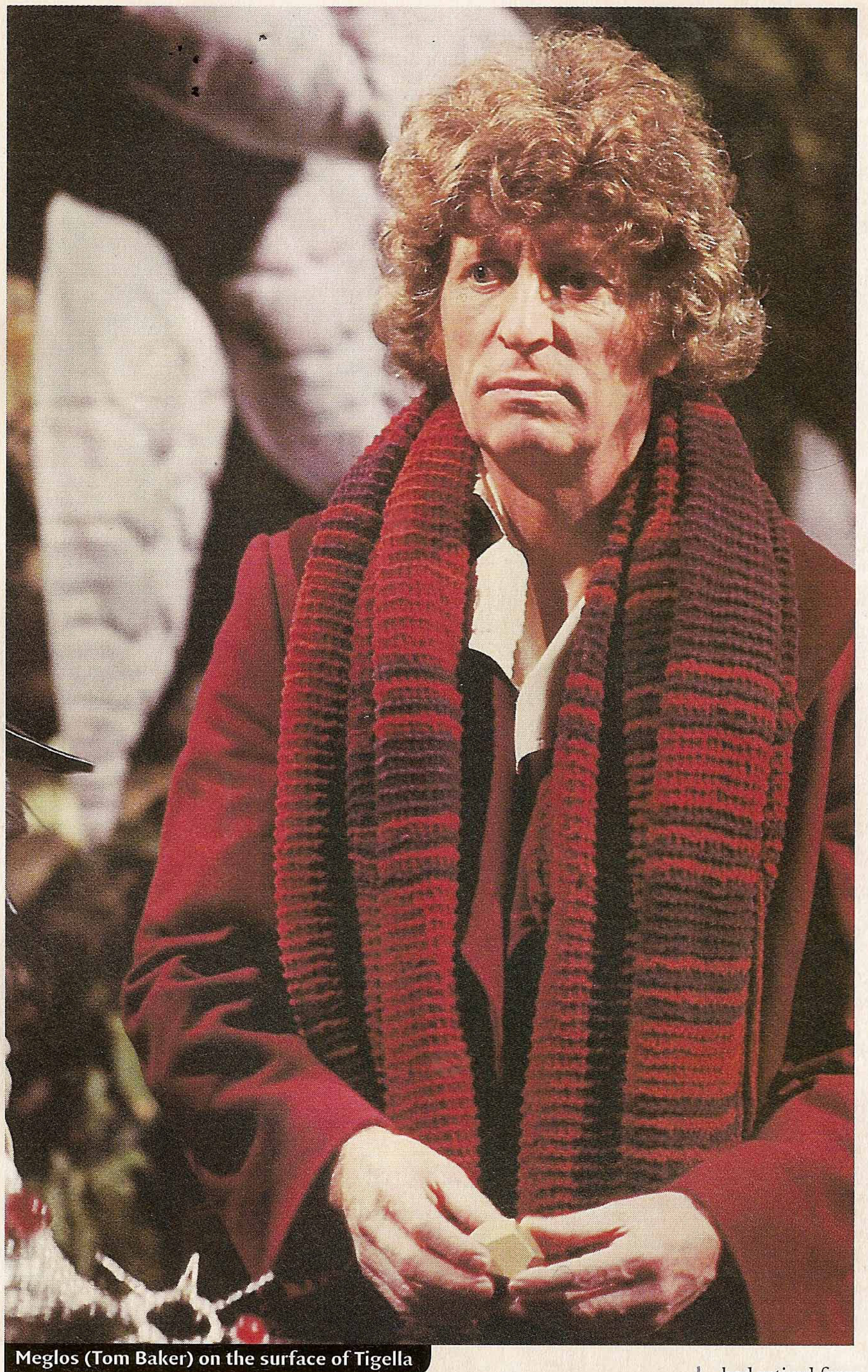
Scripts for the remaining three episodes were delivered on Monday 14 April, with rehearsal scripts, now titled *The Last Zolfa-Thuran*, available by Thursday 24 April. Titles such as *The Golden Star*, *The Golden Pentangle* (possibly *The Golden Pentagram*) and – apparently – *The Last Sol-Fataran* were also considered during the serial's development. *Meglos* was favoured because Nathan-Turner was keen to change the style of the serials' titles.

The rehearsal scripts contained a number of differences from the final serial. The reason for K9's breaking down was unspecified, and led to a more general 'operating theatre' scene in the TARDIS in which the Doctor uses his sonic screwdriver, electro-pliers and magnesium mallet to repair his robot companion. Because Nathan-Turner had already started to consult with long-term fans of *Doctor Who*, the central column of the TARDIS control room was referred to as the 'time rotor' for the first time since 1965's *The Chase*.

Grizzled gun-for-hire General Grugger (Bill Fraser)

The powerful device sought by Meglos and worshipped by the Deons was the Golden Pentagram, described in the script for Part Two as a "Five-sided golden object. Throbbing with light and power . . . It is five feet in height, depth and width, filling the cave with its splendour." Of the Tigellans, the Savant woman Caris was described as "a humanoid girl", while Controller Deedrix was "a little older than Caris, but like her he wears the short cropped hair of the Savant Faction". Of the "Deon Faction", Lexa, the "Leader of the Deons" was "a striking full-figured woman in her late thirties"; her followers were described as "long-haired Deons". The moderate Zastor was described as a "dignified, ancient figure".

Zolfa-Thura was depicted thus: "Brilliant blue sky. An expanse of desert. The only landmarks are five giant gun metal blue screens." General Grugger was the "Leader of the band of craggy humanoid space raiders, bedecked like his fellow Gaztaks with the assorted fruits of galactic looting expectations . . . Behind him are six members of his Gaztak crew. With them is a prisoner, the Earthling, dressed in his ordinary 1980s business clothes." When the Earthling starts to panic, the Gaztaks pacify him with "a brightly coloured disk about the size of a two pence piece which adheres to the jugular". The name of General



Meglos (Tom Baker) on the surface of Tigella

Grugger's second-in-command, Brotadac, was taken from an anagram of 'bad actor'.

Inside the Meglos Laboratory, one of the pieces of equipment which Grugger and Lieutenant Brotadac look at was "a small silver instrument, the redimensioner". The last Zolfa-Thuran, Meglos, was "a brilliant green cactus-type plant". When the Earthling is placed in the transformation chamber, the process causes his skin to assume "a prickly texture". While tracking the Doctor, the script suggested that information about Meglos' quarry appeared on the screen, the suggested text reading: "NAME: THE DOCTOR. AGE: APPROX. SEVEN CENTURIES. PLANET OF ORIGIN: GALLIFREY." As he activates the chronic hysterisis trap, Meglos was to comment upon his performing "a little local reshaping of the continuum". The writers described what the viewers would see at the end of the first episode thus: "The frame flickers into motion and we watch a fast playback of the Earthling's face dissolving through several quick stages into features that are uncannily like [the Doctor]".

In the script for Part Two, the Gaztaks' spaceship was described thus: "We are in the cramped cockpit of a craft that has more the feel of a Lancaster bomber than the 'Starship Enterprise'." Meglos was now indicated as being fully dressed as the Doctor, only needing the hat and scarf to complete the effect. K9 originally had very little dialogue on Tigella, and the bell-plants were described as having "a large bell-like green flower" (which attempted to smother Romana's face) and "white roots". According to the script, the destruction of Zolfa-Thura in Part Four "should ideally make Krakatoa look like a sparkler on Bonfire Night".

Bidmead had some substantial input into the scripts, adding Brotadac's desire for the Doctor's coat in particular. Another alteration was to change the name of the object from the Pentagram to the Dodecahedron. A five-sided object was thought not entirely practical as a geometric shape, whereas the 20-sided structure was more effective and still incorporated pentagrams in its faces; however, the number of screens of Zolfa-Thura remained at five.

Assigned to direct *The Last Zolfa-Thuran* was Terence Dudley, a freelance writer/director who had been a BBC staff producer for some years. In 1963, Dudley had been approached to write some of the earliest *Doctor Who* episodes, but had never actually contributed to the series before. Nathan-Turner was keen to employ new directors on *Doctor Who* as part of his desire to take the show in a new direction, and knew Dudley well from their work together on both *All Creatures Great and Small* and *Flesh and Blood* (on which Dudley had been a director and Nathan-Turner had been production unit manager). Some of his *Doctor Who* crew found him a very serious man, and were disconcerted by his tendency to wear dark glasses in studio.

Set designer was Philip Lindley, a BBC staff member of long standing who had previously worked on 1975's *The Android Invasion*. Costumes were designed by June Hudson, who was alternating Season 18 assignments with Amy Roberts; Hudson had first worked for the series on *The Ribos Operation*. Appointed late in the day to supervise make-up was Cecile Hay-Arthur, whose previous *Doctor Who*s had been *Revenge of the Cybermen*, *Underworld* and *Destiny of the Daleks*. Promoted to full visual effects designer was Steve Drewett, an effects assistant on serials such as *The Hand of Fear* and *The Deadly Assassin*.

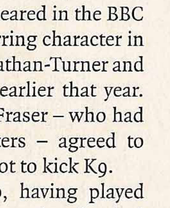
The main guest star was veteran actor Bill Fraser, cast as General Grugger. Then in his seventies, Fraser had started as a variety actor, entered films in the 1930s and found fame in the 1950s in Granada's sitcom *The Army Game*, where he replaced later First Doctor William Hartnell; his *Army Game* character also featured in several other shows, notably *Bootsie and Snudge in Civvy Street*. He had appeared in the BBC sitcom *That's Your Funeral* and played a recurring character in *Rumpole of the Bailey*. Fraser was known to Nathan-Turner and Dudley from his work on *Flesh and Blood* earlier that year. According to stories in the popular press, Fraser – who had a reputation for playing grumpy characters – agreed to playing Grugger on the condition that he got to kick K9.

Playing Lexa was Jacqueline Hill who, having played companion Barbara Wright between 1963 and 1965, had been one of *Doctor Who*'s original line-up of regulars. Hill had retired from acting in the early 1970s to raise a family but was now keen to work again – and had let this be known via her husband, director Alvin Rakoff. Dudley knew Rakoff, and suggested Hill for the Deon leader; Nathan-Turner was keen on the idea, since he wanted to meet one of the show's original cast members. Hill found it difficult working on the show again at first, but soon the rush of production made her feel like she had never been away.

Dudley had worked with Frederick Treves in *The Regiment* and cast him as Brotadac; the actor was greatly amused when Flanagan and McCulloch revealed

DIRECTOR Terence Dudley

Terence Dudley had joined the BBC in the late 1950s and had originally worked as a producer/director on series such as *The World of Tim Frazer*, *The Men from Room 13* and a 1962 Saturday science fiction serial, *The Big Pull*. He was also a keen writer, and developed an ecological thriller serial called *The River Flows East* in 1962. During the 1960s, Dudley worked as director and then producer on the rural detective series *Cluff*, the thriller *The Mask of Janus* and the Thora Hird drama *The First Lady*. In 1968, he became the producer of the ecological drama series *Doomwatch*, developed by Kit Pedler and Gerry Davis; he also wrote and directed several episodes. After *Doomwatch*, Dudley moved onto the historical drama *The Regiment* before producing three seasons of the post-disaster drama series *Survivors*, created by Terry Nation. After the completion of *Survivors* in 1977, Dudley became a freelance writer and director, working on series such as *All Creatures Great and Small* and *Flesh and Blood*.



PRESS COVERAGE Save K9

Shortly before rehearsals for *The Last Zolfa-Thuran* began, *Doctor Who* featured in the popular press once more – a source of delight to new producer John Nathan-Turner, who was keen to manufacture or leak information about the series' direction to provoke interest in forthcoming serials. On Saturday 7 June, *The Sun* carried a story headed *Will the cruel Beeb really kill K9?*, in which Hilary Bonner revealed that the "super pooch with an IQ of 300" was to be axed from *Doctor Who* in the New Year. Nathan-Turner commented that K9 was to be "rested". At this time the dog was extremely popular (it had appeared alongside eccentric dog trainer Barbara Woodhouse on BBC1's *What's On Wogan?* a week earlier), causing the paper to launch a letter writing campaign to 'Save K9'.

Just over a month later, on Saturday 12 July – the same day that the retitled *Meglos* completed recording in studio – *The Sun*'s Judy Wade was able to pronounce the letter-writing campaign a success; apparently, one young K9 fan had even written to the Queen. Choosing his words carefully, to hide the fact that K9 was indeed due to leave *Doctor Who* at the end of *Warriors' Gate* in January 1981, producer John Nathan-Turner said that the dog was not "headed for the scrap heap" and would be in 20 of the 28 new episodes.

The Sun's triumph was short-lived, however. On Wednesday 8 October, during the broadcast of *Meglos*, the *Daily Mirror* confirmed that K9 was to leave the series; the *Daily Express* followed up the story the next day. K9's departure also featured on BBC1's *Points of View* on Friday 17, the day before *Meglos* Part Four was transmitted.

the origin of his character's name to him in the BBC bar. To play Zastor, Dudley cast Edward Underdown, with whom he had worked on *Doomwatch* and *Survivors*; at this time, the elderly Underdown was rather ill, but soldiered on despite breathing difficulties and chest problems.

Rehearsals got underway at the BBC's Acton rehearsal rooms on Saturday 14 June, a fortnight after production had been completed on *State of Decay* (the new title for *The Wasting*), the story which was due to be broadcast fourth in the season. The only regular cast members required were Tom Baker (the Doctor), Lalla Ward (Romana) and John Leeson (the voice of K9); Matthew Waterhouse, who had joined the cast with *State of Decay*, was not needed since his character, Adric, was to be introduced in the next story in broadcast order.

During rehearsals, it was discovered that Parts One and Three were under-running, and rewrites were undertaken by Bidmead. Changes to Part One also allowed the inclusion of continuity references back to *The Leisure Hive*; a new opening TARDIS scene reminded viewers of K9's being damaged by sea water during the previous serial (this used some material from a shorter scene which Flanagan and McCulloch had placed later in the instalment). Also added to pad out the episode was an interlude in the Meglos laboratory where Grugger and Brotadac consider double-crossing Meglos, and stealing the Zolfa-Thuran technology to sell on Pelagos.

Actor Christopher Owen (the Earthling) flanked by Gaztak extras during the Scene-Sync session

'Meglos didn't chime 100 per cent with my vision of Doctor Who . . .'

Christopher H Bidmead

Part Three's seven-minute shortfall was far more serious, and several new scenes had to be added – some so late in the day that Dudley had planned his schedule without them. A short scene of Deedrix and Caris recounting recent events in the Power Room was added first; there were then two new scenes in which Romana agrees to lead Grugger and his men to the city, only to return to the Gaztak craft where she claims that the planet's anti-clockwise rotation has caused her to travel in a circle. At this point, an in-joke – the Doctor's comment that the Tigellans don't know "who's who" – replaced the original summing-up of the doppelganger problem as "knowing which one to trust".

Other extra scenes included Lexa mobilising her Deons for action on the walkway, and another short walkway scene where the Doctor's party wonder what the Deons are up to. Two extra scenes towards the end of the episode had the Doctor being prepared for sacrifice in the Power Room, and the Gaztaks returning to their spaceship and setting course for Zolfa-Thura.

By comparison, Part Four's rehearsal script needed shortening. The scene where the Doctor is released from the sacrificial stone in the Power Room originally ran longer. Here, Zastor says that the Tigellans must evacuate the dying city and Lexa admits that the Savants were right. Orders to open the emergency exits are given. The Doctor agrees with Caris that the Tigellans can survive without power, and then asks Romana about the screens. This dialogue continued over into the next scene: at the city entrance, Romana tells the Doctor that there are five screens, like a pentagram. Lexa then says that she must accompany the Doctor to Zolfa-Thura because she feels responsible for what has happened, but is forgiven by an understanding Deedrix. The final scene was also reworked slightly; originally, when the worried Romana emerges from the TARDIS, the Doctor was to remark that the Time Lords would not dare summon him back to Gallifrey.

By the time the serial entered the studios of Television Centre on Wednesday 25 June, it had been retitled *Meglos*. The first studio session had originally been planned for the large TC6, but was shifted to the smaller TC8. Dudley opted to record *Meglos* not necessarily on a set-by-set basis, but mixed scenes from a variety of sets and episodes, depending on cast and make-up requirements. Recording got off to a bad start when a row erupted between Hudson and lighting director Bert Postlethwaite. Hudson had given the Savants a very crisp and clean set of brilliant white costumes; however, these flared badly beneath the bright studio lights, and Postlethwaite asked if Hudson could spray the costumes grey. Hudson was furious, feeling this would ruin the effect she was creating; she was backed up by Dudley.

The first scenes to be recorded included those on the two-level Tigellan city walkway set, erected on scaffolding; these required Baker to be made up with a latex 'cactus skin' to play the regressing Meglos-Doctor. Baker had undergone a face cast to have this uncomfortable appliances crafted, and also wore spined gloves on his hands (the limits of which were unfortunately visible both on-screen and in publicity photographs). At this time, Baker was quite unwell and rather weak. He had decided against wearing his new costume's hat during the making of *State of Decay*; a velvet waistcoat was added to his outfit with *Meglos*.

With the Meglos scenes cleared, the short Part One walkway scenes showing a Savant being injured by an exploding panel were recorded. There were then various scenes at the city entrance and in the Power Room Annex for Parts Two and One before the long action sequence in which the Gaztaks attack the Tigellan city was taped; this required numerous flash charges to be detonated on the set, and also the use of a lightweight K9 prop for Ward to carry (the same prop was kicked by Fraser in the much-hyped Part Three scene). This took up

Rehearsing the Gaztaks' first steps out onto the surface of Zolfa-Thura

most of the rest of the day, with the last two scenes being the lead-up to the Doctor's sacrifice in the Power Room which concludes Part Three.

Hudson chose an Egyptian look for the Deons; Lexa's outfit was an imagined composite of a Mediaeval queen and an Eastern monster-goddess. Hill was given a blonde hair-piece to match the other fair-haired Tigellans. The helmets worn by the Tigellan guards were those sported by the Skonnans in the previous year's *The Horns of Nimon*. For the Gaztaks, Hudson used assorted bits and pieces to indicate their magpie nature; one headpiece was made from a car hubcap which Hudson found in the road, and all the men carried different weapons, some of which hailed from *The Armageddon Factor* and *The Horns of Nimon*. The main costumes for Grugger and Brotadac came from a production of *Macbeth*; Fraser was also given the Graff's hat from *The Ribos Operation*, while Treves sported Pletrac's robes from *Carnival of Monsters*. At one point, the Gaztaks were envisaged as having an Oriental appearance – ethnic actors being hired as extras – to the point that consideration was given to making Fraser and Treves up to look more Eastern. This idea was dropped, and the scavengers remained merely scruffy and unkempt. Ward was given a smart red velvet outfit modelled after the eponymous hero of writer Frances Hodgson Burnett's *Little Lord Fauntleroy* (1886).

Thursday 26 also began by recording scenes with Baker in the Meglos make-up, this time in the linked cave and walkway set; shots of actor Christopher Owen were recorded for superimposition over the Part Three scenes where his Earthling struggles to break free of Meglos. The bulk of the day was then devoted to the Tigellan jungle scenes, starting with all the scenes bridging Parts Two and Three which did not require Baker, who was having his make-up removed. Various Part Three scenes in the small cave and the Power Room were taped next, followed by the TARDIS materialising in the jungle in Part Two (a roll-back-and-mix effect). After taping the serial's final scene, the remainder of the evening was spent on the Parts Two and Three scenes featuring the bell-plants. Only one working bell-plant prop had been made; this was operated from beneath by a hidden stagehand, and its moving tendrils recorded in reverse on videodisk as they uncoiled from the plant's victims. A hand-held camera was used to track Ward's Romana as she looks at the plants. Most of the scenes showing the plants moving were recorded in close-ups and cut-aways.

The third studio day, Friday 27, comprised all the remaining scenes on Tigella, notably those in the Central Control room; these were interspersed with some short scenes in the Power Room, Caris and Romana on the Walkway in Part Three, and the Part One scenes in the Debating Chamber. The end of the evening saw the Doctor's arrival at the city in Part Two being recorded, followed by the aftermath of the Doctor's attempted sacrifice in Part Four and then the Doctor's party setting off for Zolfa-Thura, also for Part Four (the lightweight K9 prop was carried by Ward here). The following day was Lalla Ward's birthday, which led her to appear on that day's edition of *What's On Wogan* alongside politician Cyril Smith, who shared her birthday.

Acton rehearsals for the second studio block began on Monday 30 June, leading up to the second three-day studio session in TC3 from Thursday 10 July. TC3 contained a smaller number of larger sets than TC6, with a third of the floor space devoted to the large blue-draped CSO area which would be used for the Zolfa-Thura scenes.

Recording started with Christopher Owen in Meglos make-up for the scenes in the Meglos Laboratory towards the end of Part One; Owen's voice was electronically modulated in these. For the transformation sequence, Owen and the prop Meglos cactus were placed in alcoves behind clear sliding screens; the cactus was then deflated on cue. The set included a colour monitor, on which was shown a photocaption of the Doctor in his new costume beneath a superimposed caption reading: "KNOWN AS THE DOCTOR. DATEB [*sic*] OF ORIGIN: APPROX PRION YEAR". Some of the screen shots were performed as cutaways later on (notably the chronic hysterisis sequences, which had not been recorded), with other images including a red oscilloscope pattern for the loop and a colour shot of Owen in cactus make-up.

After this, the action moved to the CSO area for four scenes by the Gaztak spaceship on Zolfa-Thura for the final episode. This saw basic use of CSO, blending a background model of the desert planet behind a section of the

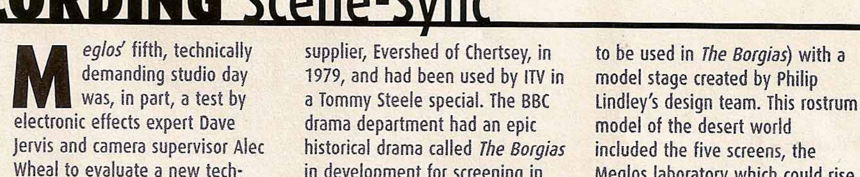
RECORDING Scene-Sync

Meglos' fifth, technically demanding studio day was, in part, a test by electronic effects expert Dave Jervis and camera supervisor Alec Wheal to evaluate a new technique known as Scene-Sync. Although first inlay and then CSO had been used in television for years to merge two pictures electronically, the limitation had always been that when either camera moved independently, there was an unrealistic sliding of one image over the other. Scene-Sync aimed to overcome this by allowing co-ordinated zooming, panning and tilting between the two cameras.

The technique had been developed in America by a Pennsylvanian company called Power-Optics, Inc., and was effectively an early version of the motion control camera. The equipment was franchised to a UK supplier, Evershed of Chertsey, in 1979, and had been used by ITV in a Tommy Steele special. The BBC drama department had an epic historical drama called *The Borgias* in development for screening in autumn 1981, but problems had been encountered when the production team were denied permission to film sequences in either the Sistine Chapel or St Peter's in Rome. It was hoped that if a test with Scene-Sync on another show was successful, the BBC would hire the system for *The Borgias*. As such, Scene-Sync was offered to *Doctor Who* as a free test in return for use of images from the show in its trade publicity.

Recording took place on Friday 11 July 1980. For the Zolfa-Thura surface sequences, the completed pictures merged the actors on a vast set covered in blue CSO drapes (approximating the set-up to be used in *The Borgias*) with a model stage created by Philip Lindley's design team. This rostrum model of the desert world included the five screens, the Meglos laboratory which could rise from the depths and a scale model of the Gaztak ship which could be 'flown' on a blue rod by hand.

Two locked-off cameras were used; a standard Ikegami was focused on the CSO area while a smaller Electronic News Gathering (ENG) camera was aimed at the model stage from the same angle. Boxes were fitted over both cameras and linked by cables, so that zooming, panning and tilting on the Ikegami would be reproduced on the ENG. Thus the images seen by the two cameras would move together as one. The resulting CSO scenes were judged to be better than achieved previously, and Scene-Sync was then successfully used on *The Borgias*.



EDITING Part One

First edits were shown of all the episodes except for Part One, since these all under-ran the usual 25-minute limit due to miscalculations on director Terence Dudley's part during rehearsals; Part Four ran to just over 19 minutes in all, meaning that it was only allocated a 20-minute slot for broadcast. Part One had four small cuts made to it. The start of the first scene was trimmed to remove the Doctor looking at the components of K9 and commenting that there should be a second element like the one he has in his hand; this is handed to him by Romana as he declares that he will use the small sonic screwdriver. After K9 calls the Doctor "Mistress", the Doctor was to start work all over again with the electro-pliers. At the end of the scene where the Doctor tells Romana that their trip to Tigella should not take long, Romana originally commented, "You don't know do you. It might take ages." A small cut was made to Meglos gloating over the TARDIS crew trapped in the chronic hysterisis: "An appropriate demise don't you think – for a Time Lord?"

Lexa (Jacqueline Hill) and Romana (Lalla Ward)

spaceship's hull. The rest of the evening was spent on the TARDIS console room scenes, where a couple of the Doctor's previous outfits – including the cape from *The Talons of Weng-Chiang* – could be seen on the hatstand. Marking *Meglos'* continuing on from *The Leisure Hive*, Ward wore her 'Victorian bathing outfit' from the earlier serial. For the chronic hysterisis sequence – which was played several times throughout the first two episodes – Baker suggested the distinctive exaggerated stumble which the Doctor makes at the start of each loop.

The next day, Friday 11, was the major effects day, when a new process called Scene-Sync was used to achieve complex CSO scenes set on the desert surface of Zolfa-Thura [see panel]. Careful placing of blue CSO flats allowed characters to pass in front of or behind elements on the model sets, such as the screens, the laboratory or the Gaztak spaceship. However, before the Scene-Sync work dominated proceedings, the first section of the Part One Meglos Laboratory scene was recorded; Owen was free of his Meglos make-up all day. Two sliding platforms in the Laboratory set were used to move the Earthling and the Meglos cactus back into their recesses. Sequences of the TARDIS on Zolfa-Thura in Part Four were recorded with the TARDIS against black drapes; the power of the Dodecahedron was simulated via lighting effects. The model sequences of the laboratory rising and descending, plus the TARDIS' materialisation, were recorded at the end of the evening. Aware of the extra demands of getting to grips with the new technology, Dudley's camera script concluded by noting the "Collapse of Day Five . . . and large 'party' in gallery."

Saturday 12 July was the final studio day for *Meglos*, starting with the scene in the Spacecraft Hold where Meglos reverts to his true form; this required Baker to don his spiny make-up for the last time. To represent Meglos in his true form, a green sack was created to be pulled along the floor. The hole in the hold's door was pre-cut, to allow it to be broken open by Romana's party. While Baker's make-up was removed, cameras moved back to the Meglos Laboratory for the scenes at the end of Part Four with the return of Meglos behind Grugger and Brotadac. For these scenes, the countdown to the destruction of Tigella was displayed on a monochrome monitor.

The final evening was devoted to the remaining Part Four Meglos Laboratory scenes, and all the scenes in the Gaztak Spacecraft. The effect of the vessel entering Tigella's foliage in Part Two, the effect was simulated by juddering the camera on the cockpit set. For the scenes in the Spacecraft Hold where the Doctor finally confronts Meglos, a couple of split-screen shots showing Baker in both roles were recorded; otherwise, a double in a duplicate of the Doctor's costume was seen to move about in shot, his face obscured.

Tape-to-tape transfers took place on Monday 14, the same day Ward recorded an appearance on the children's request show *Ask Aspel* for broadcast the following day; this included extracts from *The Creature From the Pit* Part One and *The Horns of Nimon* Part Four, as well as Ward's appearances in *The Duchess of Duke Street* in 1977 and *Hamlet*, part of the BBC Shakespeare project broadcast in May 1980.

Gallery-only special effects work commenced on Tuesday 15 July in TC1, with Part One being edited on Friday 18 and Part Two on Saturday 19. Parts Three and Four were edited on Wednesday 23, with further editing on Parts Two to Four on Thursday 24. An additional gallery-only session in TC6 on Thursday 31 was used to to add further electronic effects, including the white sparks across the alcove doors during the transformation sequence in Part One, the Quantel effect for the breaking of the chronic hysterisis in Part Two, the red ray beam fired by K9 in Part Four and the beams from both the Tigellan and Gaztak weapons in Part Three. There was also some further work on the Zolfa-Thura model sequences.

It had been planned that the incidental scores for the new season would be prepared on an alternating basis by Peter Howell and Paddy Kingsland of the BBC Radiophonic Workshop. Howell had scored *The Leisure Hive* and was allocated to *Meglos*, but was then taken ill. Kingsland, who had scored *State of Decay* and was then working on *Full Circle*, took over in a hurry to provide most of the music for Part One, some nine minutes' worth in all, before departing on holiday. By this time, Howell had recovered and provided the last two minutes of music for the instalment, plus another 38 minutes for the remainder. Howell saw *Meglos* as a far more intimate and claustrophobic serial than *The Leisure Hive*, and used more percussive and vocal sounds (notably some ersatz plainsong chant which was passed through a digital vocoder to act as a background to the Deon scenes). The composer also enjoyed using elements of Ron Grainer's theme tune to differentiate between the real Doctor and his evil lookalike, who had a harsh, 'spiky' theme.

> **'It was a happy reunion with a show that was only really the same in name alone'**
>
> **Jacqueline Hill**

Parts One and Two were dubbed over the weekend of Saturday 16 and Sunday 17 August; the Tigellan jungle atmosphere was a stock effect used as far back as *Mission to the Unknown*, while other atmospherics hailed from *Image of the*

Dummy run: Tom Baker sees doubles at Madame Tussaud's

Fendahl. There was further editing the following weekend, with more dubbing of Parts One and Two on Tuesday 26, and finally the dubbing of Parts Three and Four on Tuesday 9 and Wednesday 10 September.

Due to his dual role in *Meglos*, Tom Baker earned the distinction of being the only person to appear twice at Madame Tussaud's waxwork galleries in London. Tussaud's '*Doctor Who Experience*' had opened on Friday 29 August, the day before the new season debuted – and soon the wax effigy of the Doctor was joined by the spiny Meglos-Doctor. The *Daily Mirror* covered Fraser's casting as Grugger, with the actor claiming that his kicking of K9 was to make him "the vilest villain since the Daleks". The week in which Part One of *Meglos* was broadcast, the *Radio Times* carried four letters responding to Nathan-Turner's overhaul of the series; T Phillips congratulated the producer, J Arnold and TG Reid did not like the new version of the show's music and Timothy Warner preferred *The Leisure Hive* to the previous season.

Since *The Leisure Hive*, *Doctor Who* had been scheduled opposite a new American science fiction series, *Buck Rogers in the 25th Century*, then being networked by ITV in a longer slot and with a 30-minute start on *Doctor Who*; this tactic had led to disastrously small audiences for the BBC's offering. As a response to this, BBC1's Saturday schedule was reworked mid-way through *Meglos*, bringing *Doctor Who* back to start at 5.40pm; this meant that *Doctor Who* was now given a five-minute lead on *Buck Rogers*, overlapping the end of the children's robot comedy *Metal Mickey*. In these slots, the first two episodes of *Meglos* continued the decline, falling to barely four million with Part Two (which was the lowest-rated first-run episode since 1969). The change in time slot meant that some of the audience was regained, but ratings were still poor. However, the audience Reaction Index score remained acceptable.

Dick Mills' sound effects of the laboratory descending, the Gaztak spaceship lifting off and the Dodecahedron's beam were included on both the 1981 BBC LP/cassette *Sci-Fi Sound Effects No 26* and its 1991 CD reissue as *Essential Science Fiction Sound Effects Vol 1*. A piece of incidental music representing Meglos and the Doctor in the Tigellan city in Part Two was included on the 1983 BBC LP/cassette *Doctor Who: The Music* in February 1983, the 1992 Silva Screen CD *Doctor Who: Earthshock* and the 1994 Silva Screen CD *The Worlds of Doctor Who*. July 1993's BBC CD *Doctor Who: 30 Years at the Radiophonic Workshop* included similar sound effects to those on the 1981 album. The scripts were novelised by Terrance Dicks and published in hardback by WH Allen as *Doctor Who: Meglos* in February 1983; the author took the opportunity to flesh out the backdrop to the story, explaining how the last pacifist of Zolfa-Thura escaped with the Dodecahedron to Tigella, but was killed on crash-landing. Meglos had designed the Dodecahedron as a weapon which caused civil war on Zolfa-Thura between the militarists and scientists, who disagreed as to whether it was a weapon or a power source. The Target paperback of May 1983 bore the same cover painting by Andrew Skilleter; it gained a new Alister Pearson cover for its April 1993 reprint. It was also translated into French by Corine Derblum and published by Editions Garanciere as *Docteur Who: Meglos* in August 1987.

Meglos was sold abroad to countries including Australia (broadcast uncut in March 1982), New Zealand (first screened from April 1981) and North America (where it is also syndicated as a compilation of one hour 17 minutes' duration). UK Gold broadcast *Meglos* in episodic form in May 1994, airing an 'omnibus' version for the first time that July. The BBC Film and Videotape Library retains the original two-inch PAL videotapes for the serial. DWM

SERIAL 50 MEGLOS

CAST Tom Baker *Doctor Who** with Lalla Ward *Romana*, Colette Gleeson *Caris*, Crawford Logan *Deedrix*, Edward Underdown *Zastor*, Jacqueline Hill *Lexa*, John Leeson *Voice of K9*, Bill Fraser *General Grugger*, Frederick Treves *Lieutenant Brotadac*, Christopher Owen *Earthling*, Simon Shaw *Tigellan Guard*.
*Also as Meglos in all episodes

EXTRAS Harry Fielder, Michael Gordon Browne, Laurie Good, Peter Gates Fleming, Geoff Whitestone Tigellans; Terence Creasey, Eddie Sommer, Ray Knight, Chris Marks *Lexa's Deons* [inc *Esrith*]; Stephen Nagy, Sylvia Marriott, Lewis Hopper *Deon Elders*; James Muir, Bruce Callender, Tony Allef, Ranjit Nakara, Hi Ching, John Holland *Gaztaks*; Christopher Owen *Voice of Meglos*; Howard Barnes, Stephen Kane, John Laing, David Cole *Savants*; *Ceremonial Deon Guards* Michael Brydon, David Cleeve *Ceremonial Deon Guards*.

CREDITS *Written by* John Flanagan and Andrew McCulloch. *Incidental Music* Paddy Kingsland [1], Peter Howell [2-4] [and 1, uncredited]. *Special Sound* Dick Mills. *Production Assistant* Marilyn Gold. *Production Unit Manager* Angela Smith. *Director's Assistant* Hermione Stewart [and Alex Bridcut, uncredited]. *Assistant Floor Manager* Valerie McCrimmon [and Karen Loxton, uncredited]. *Visual Effects Designer* Steven Drewett. *Video Effects* David Jervis. *Vision Mixer* Graham Giles. *Technical Manager* Brendan Carr. *Senior Cameraman* Alec Wheal. *Video Tape Editor* Ian Williams [1-2], Sam Upton [3-4]. *Lighting* Bert Postlethwaite. *Sound* John Holmes. *Costume Designer* June Hudson. Make Up Artist Cecile Hay-Arthur. *Script Editor* Christopher H Bidmead. *Title Sequence* Sid Sutton. *Designer* Philip Lindley. *Executive Producer* Barry Letts. *Producer* John Nathan-Turner. *Director* Terence Dudley. *BBC © 1980*

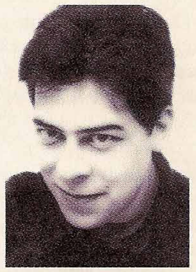
Episode	Transmitted	Time	Duration	Rating (Chart pos)	App index
ORIGINAL TRANSMISSION					
Part One	27 September 1980	6.15-6.40pm	24'43"	5.0M (105th)	61
Part Two	4 October 1980	6.15-6.40pm	21'24"	4.2M (139th)	64
Part Three	11 October 1980	5.40-6.05pm	21'19"	4.7M (129th)	-
Part Four	18 October 1980	5.45-6.05pm	19'30"	4.7M (127th)	63

THE TIME TEAM

Four viewers. 696 episodes. 297 hours. No escape.

Clayton

Jac



Peter

Richard

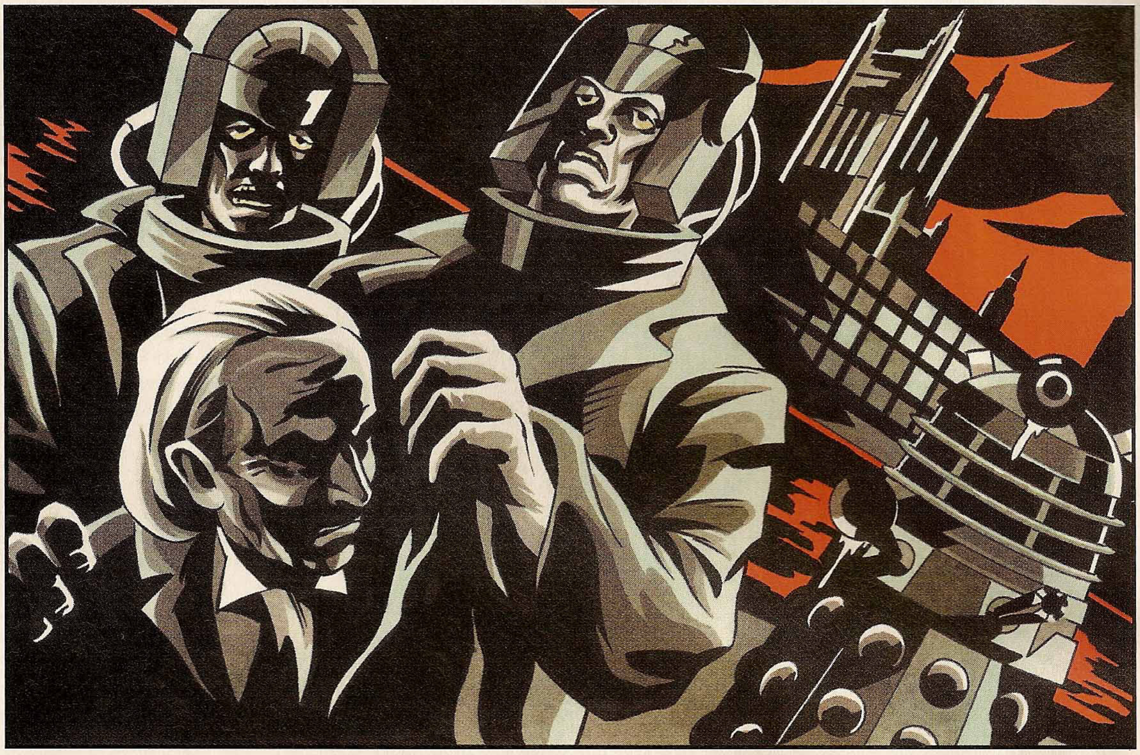


Illustration: Adrian Salmon

EPISODES 041 TO 048

With Clayton now working full-time for a magazine in London, he's moved into well-appointed lodgings in the city. His charming new landlord is very obliging, and acts like he has *Doctor Who* fans on his carpet all the time.

18th century France is our first destination, for *A Bargain of Necessity*, the audio-only fifth episode of *The Reign of Terror*. The flirtatious Leon Colbert has proved himself a double agent, and Ian has been led into a trap. "Hooray for Dennis Spooner!" says Clay. "Thankfully none of his characters descend into cartoon villainy. It's easy to sympathise with Leon, despite him being rotten to Ian."

"It has to be said," adds Peter, "that Ian is strangely loyal to a cause he's really got nothing to do with, isn't he? And the body count gives lie to the myth that this is a more light-hearted historical."

When she discovers that Leon was not all he seemed, Barbara's grief is manifest as anger toward Ian. Clayton's in love: "Barbara Wright is a marvel – by far the most rounded and believable character in the show. The way she furiously spits at Ian to check his history books before he decides what people deserve is an astonishing and magnificently played moment, almost matched by her weary admission that she is sick and tired of all the death they encounter. Just brilliant."

No-one can disagree. But Jac is still troubled by the Doctor – who, in the closing scene, appears to have sold everyone out to prison governor Lemaitre. "Interesting . . ." she says. "Despite the Doctor's recent improvements I think we could still believe he'd betray these new friends he's made, all for his own ends."

The finale is *Prisoners of Conciergerie*, the caption for which lingers on screen long enough to suggest that's what our time travellers are about to become. Again.

Clayton: "If a friend of mine burst in, seemingly a traitor, like the Doctor does here, I'm damned if I'd stand blankly for ten seconds while the title caption appeared. What a poor piece of direction."

But no! Our gaoler has a secret . . . "Lemaitre – what a charismatic man!" comments Peter. "All he has to do is claim that he's an English spy and everybody believes him with no proof at all!"

Richard: "One of the best aspects of this story is the fact that none of the actors attempt to adopt fake French accents. The result is that you don't notice that they're all speaking English because no-one's drawn attention to it."

This is, of course, until it all gets a bit *'Allo 'Allo* when Ian and Barbara take over The Sinking Ship public house in a cunning ploy to spy on Napoleon. Peter: "Ooh-arr, good zur, why 'ave Ian and Babs put on such silly accents?"

CLICHÉ COUNTERS

Deaths on screen so far	00046
One or more regulars rendered unconscious	00020
One or more regulars incarcerated	00020

Clay: "Oh, this is just bliss. This is still very much the teachers' series, and the fact that they are capable of planning and acting without the Doctor's help is very telling. Love Barbara's mop cap, too."

"This episode is a bit of an anti-climax though," says Jac. "There's much less tension now there's no direct threat to the TARDIS crew."

And so we reach the end of *Doctor Who*'s first year. "Our destiny is in the stars," opines the Doctor. "So let's go and search for it."

Peter begs for time to draw breath. "Back in '64, you'd have to wait a whole *six weeks* before the new season started. Can we at least have six minutes in honour of that?"

No.

Planet of Giants. The TARDIS is in trouble. Clayton's having a flashback. "Exploding scanners? Opening doors? Flashing lights? Don't tell me that sodding Fast Return Switch is stuck again. Hide the scissors Ian!"

Peter: "Give them a chance. Just from the title of the episode, you know what's coming . . . and that adds to the joy. The technobabble is surely just an excusable way of getting to the fun?"

"'Space Pressure'?" quote Jac and Clay simultaneously.

"OK, OK. Maybe that's a bit lame," mumbles Peter.

The TARDIS crew are in a rocky gully, and again divide their forces, Scooby-Doo style. "Have they still not learned their lesson about splitting up?" groans Jac.

"Look! Look, I'm right," giggles Clay. "The Doctor sends Susan off with Ian so he can have Barbara all to himself. He knows she's the best. Go on, deny it!" Unsurprisingly, no-one dares.

"Is everyone being very dim here?" asks Jac. "Surely they'd have worked out that they've shrunk by now? I'm certain every viewer realised before the Doctor."

As the camera pulls back from the 'gully' to show the garden of a cottage, an important debut is made. "What a fab first score from Deadly Dudley Simpson!" gushes Peter. Clay is less effusive. "If the music were any more over the top, the action would be interspersed with caption cards and Barbara would be tied to a railway line. By Susan."

Ian is in a matchbox, but a plot is afoot. In this garden, two men in sensible shoes are talking. Forester is worried that Farrow will present a negative report upon his new insecticide to the Ministry.

Jac: "Hmmn. Farrow obviously never learned that when you're about to foil someone's evil plans you should never, (a), say you haven't actually handed your report in yet, and (b), tell the bad guy that you're just off somewhere on your own where no-one will miss you."

One aspect of the story which attracts much praise is the production design, and this continues through the second episode, *Dangerous Journey*.

Richard: "All the sets and props have had so much effort and care put into them. The fly is a particularly fine piece of work, as is the lab sink set."

Jac: "The props are absolutely fantastic – though thank goodness they didn't have CSO back in 1964!"

"Oh!" It's Peter. "I knew that cat would be trouble . . . Ian's never going to hide in the briefcase after the matchbox fiasco is he? He is! D'oh!"

The briefcase takes Coal Hill's most active staff members to a giant lab bench. Richard: "Ian seems to be very sexist and patronising toward Barbara when he tells her that she shouldn't go near the pile of seeds – and then promptly walks up to them and takes a big, close-range sniff."

"Hee-hee," chuckles Clayton. "Trust Barbara to voice 'how ridiculous' this all seems."

"Hang on," chimes Richard. "If Barbara is poisoned by the seeds, how come the Doctor was able to touch the bee and smell the insecticide on his hands and yet suffer no ill effects?"

"Perhaps he's a mysterious alien Time Lord with two hearts and a respiratory bypass system?" suggests Jac – an idea dismissed as "absurd" by the others.

The Doctor and Susan are making an unlikely journey inside a drainpipe. But what's this? A sink emptying on them!

Clay: "Y'know, there aren't that many TV shows where pulling out a plug could form an effective cliffhanger."

In part three, though, this *Crisis* is averted by what Peter calls "a *Flash Gordon* style re-editing swizz."

Clay is uncomfortable with the format of the episode. "The music is maddening. It undermines any attempt to tackle serious issues. And there's far too many fades to black. It makes the whole thing feel very disjointed and poor."

"That's not fair," replies Richard. "[Director Douglas] Camfield's editing is superbly done. You really don't notice that there's a full 25 minutes of scripted material missing from the last part of the story."

"A good point, but as a viewer I wouldn't know about that, would I? All I see is the choppy pacing and the fades."

Whether skilful or stumbling, this final episode rattles towards a climax at a fair old lick. "Is that the Doctor's solution this week? To phone the police?" asks Jac.

To catch the attention of PC Bert, the plucky munchkins decide to light a gas tap. "A-ha!" says Peter. "An early tradition – the TARDIS crew make fire in the last part of the first story of the season."

And then it's over. Clay is not impressed. "They're suddenly back in the ship and away. Where's the drama in that? I'm not happy with this at all. If any of us had to argue that *Doctor Who* wasn't just for kids, we'd have a hard time going by the evidence of *Planet of Giants*."

"I think you're being a bit harsh," counters Richard. "I think that was a great piece of 60s *Doctor Who*."

"I'll make the coffee," says Clayton.

'Thank goodness they didn't have CSO back in 1964!' *Jac*

Buffered by caffeine, it's on to *World's End*. There are sinister goings-on in a future London in this, the first part of *The Dalek Invasion of Earth*. "The best beginning to an episode so far," says Clay. "The man drowning as the TARDIS silently appears in front of that 'Do Not Dump Bodies' poster is very disquieting."

Soon the travellers are cut off from the ship once again. Richard: "Not very convincing, is it? They all say that the bridge has just collapsed but a quick rumble and a handful of dust does not a collapsed bridge make. At least the girder that 'falls' is substantial enough to block the travellers entrance to the TARDIS."

The Doctor prescribes a "smacked bottom" for Susan. Clayton is surprised. "Well, he's mellowed. Only a few weeks ago it would've been a rock on the head."

Richard is gripped. "The creaking cranes and the Robomen walking along the dockside are all very creepy."

Clayton is beside himself. "There's a new, sprightly pace to this. It hasn't been dull or drawn out yet, the tension building effectively to a superb climax. I don't care what it was doing in the river, that Dalek's had the best entrance in the show's history so far!"

"It must have been staggering to the viewers who didn't know the Daleks were returning," observes Peter.

The enthusiasm grows through the next episode. Clay and Richard have found something they both like. Clay: "The way Craddock and David tell the story of the invasion to their respective parties is very well done. The stories merge hypnotically whilst shots of Daleks swarming around are intercut. Ooh." Richard: "It's interesting that Richard Martin uses the same technique as Camfield used in the first episode of *Giants* – having two sets of characters recounting the same story ."

The next major cause for comment is the Doctor's unlikely escape from his cell on the Dalek ship. "With a selection test that complicated, it's remarkable that anyone qualified to be Robomen at all," notes Peter.

It's becoming clear, however, that this tale isn't Jac's 'thing'. "As usual, everyone in a Terry Nation script is slightly slower than average. They have these Robomen helmets lying around, but it takes Barbara to suggest the really obvious plan of using them as a disguise."

The Doctor is on the verge of Robotisation, but an attack on the saucer on the *Day of Reckoning* distracts the Daleks. "There's so many deaths in this episode!" observes Peter, tallying the 'cliché counter'. "The body count's just soaring!"

The scenes of Barbara and rebels Jenny and Dortmun fleeing through the West End and Knightsbridge are well-received. Jac: "Those shots are superb. The 'aliens in familiar settings' thing is really effective – you can see why this story will change the whole series. Terry Nation knows all the right buttons to push for his visual set pieces, but I still can't warm to his stories."

"That said," says Clay, "here's Susan and David, who only *hear* a man screaming that the Daleks have killed his wife and brother. All a Dalek says is 'Stop . . . Stop . . .' in a horrible monotone until we hear the sound of its gun and silence. The stuff of nightmares, and all conveyed by sound. It's as clever and horrid as the flashy location filming."

Peter has got all wistful. "Epic. That's what this is, *Doctor Who*'s first epic."

Everyone loves this tale except for Jac, it seems. "It's all style and no substance. It looks great, as long as you don't worry too much about what's going on. Dortmun's self-sacrifice demonstrates the worst aspect of Nation's writing – there's too many pointless deaths, and it's very callous. Nobody seems to care."

The boys look back at her blankly. They seem to agree, but there's a definite sense that she's spoiling their robots-and-spaceships-and-guns fun.

A heavy sigh. "I'll make the coffee," says Jac. DWM

AND YOU SAID . . .

Prisoners of Conciergerie

"It's only pure luck that Lemaitre turns out to be the spy James Stirling. The Doctor has no idea of this so he is obviously quite willing to sell all the others out – including Ian and Barbara – just to save Susan." ***Jim Brown, Bucks***

Planet of Giants

"I hesitate to say that anything is absurd in a show about a time-travelling police box – but all that 'Space pressure causing them to reduce' stuff is a bit rubbish really. The science side of the educational brief was nowhere near as well-maintained as the historical, was it?" ***Julie Foster, Devon***

The Daleks

"I love the stripey Dalek commander! Why weren't there any stripey Daleks in the colour stories? Does anyone know what colours it was painted? An opportunity for Dapol there, I think!" ***Toby Lindsay, Staffs***

"What's all that nonsense involved in escaping the Dalek cell with magnets and magnifying glasses? Would it have hurt Terry Nation or David Whitaker too much to use some real scientific ideas? Even children studying basic science at school would have known this was rubbish." ***Jason Spencer, Dorset***

Day of Reckoning

"Surely this is the best location work ever shot for *Doctor Who*. It's the first, and for 25 years it never gets better. What went wrong?" ***Sean Briers, Sussex***

For DWM 287, we need your comments on *The Romans* 4 to *The Crusade* 1 by 31 December. Send them to 'The Time Team' at the editorial address on page six or as e-mail, marked 'Time Team' in the subject line, to: *doctorwho@marmags.demon.co.uk*

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

A night to remember

What's this? *League of Gentlemen* actor Mark Gatiss playing the Doctor – on BBC2? Gary Gillatt touches down in a quarry just outside London . . .

“Just look at that! How utterly marvellous!”

I turn toward the voice. Actor, writer, comic and all-round *bon viveur* Mark Gatiss has crept up behind me. He's looking over my shoulder at the same thing as me. The TARDIS.

“A Police Box!” he says, almost breathless. “A Police Box in a quarry in the south of England on a cold autumn morning, surrounded by a whole BBC production team . . . How long has it been, do you think?”

We're not the only ones who are quietly awestruck. Even your jobbing, seen-it-all cameramen and sound guys seem strangely reverent. People who've worked on far more prestigious productions than the three short comedy sketches which are being recorded today can't resist laying a gentle hand on the battered blue box as they wander past. Everyone's smiling and enthused, as if working on *Doctor Who* reminds everyone of why they wanted to work in television, for the BBC, in the first place. This Police Box seems a a potent icon in the lives of all present – not just devoted, womb-to-the-tomb saddoes like Mark and I.

“Nice coat,” I say to him, still looking at the TARDIS.

“Why, thank you,” he replies, grasping a lapel like he was born to it. “They'll have to tear it from my dead bones if they want it back, you know.”

We pull together two canvas chairs and sit. Mark has just finished recording the first of the day's three *Doctor Who* sketches for November's BBC2 ‘theme night’. He's grinning from ear to ear and bubbling over with pride as he regales me with some of the jokes he was forced to cut for reasons of time – or good taste.

I interrupt with a louder-than-necessary laugh, and ask him how he become involved in this bizarre, quarry-bound enterprise.

“I've known the producer, Myfanwy Moore, for quite a while, and she's an old associate of David Walliams – who co-wrote and co-stars in the sketches – and she contacted us a few months ago to say that she'd heard a rumour there was going to be a *Doctor Who* theme night, and that she was expecting to provide the entertainment part. So she asked us if we were interested and obviously we bit off her hand!”

Was she aware of your connections to *Doctor Who*?

“Oh yes! I'm sure she caught that deranged, hungry look in my eye when it had been mentioned before.

“Originally they wanted four, two-minute long sketches, and so we wrote four scripts, although the timings were hardly accurate. Then, unfortunately, having found ourselves very happy with them, we had to go for three, three-minute sketches, which was a terrible shame.”

The ‘lost’ sketch was called *Monologue of Doom*, and was a spoof of Alan Bennett's *Talking Heads* monologues.

“I was to play a woman, just talking straight to camera, about a white-haired man she once met on Leeds High Street during an Auton invasion, and how she travelled the universe with him. It was intended to be quite touching as well as funny.”

I wondered about how he approached the brief. After all, there have been lots of different comedy versions of *Doctor Who* – so how did Mark choose his tack?

“Well, we were given *carte blanche* to do what we wanted as long as it was funny. That is, of course, always terrifying – because you have no specific goals to work to. As you say, there have been a lot of *Doctor Who* spoofs over the years, but I've always thought they tended to be too general. I knew I didn't want to do anything where our Doctor has some earlier Doctor's hat, someone else's scarf and someone else's pants, and then goes to the Planet of Butter to fight dustbins or some nonsense.

‘We were given carte blanche to do what we wanted as long as it was funny. That is, of course, terrifying!’

“As this was a night all about *Doctor Who*, we knew we could afford to be a bit more specific, so we decided to hone in on a few things. I hoped that we could be a bit more subtle than normal, simply because the majority of the viewers will be fans, and they deserve a bit of respect.

“One of the earliest ideas that David came up with was about two theatre ushers who kidnap one of the Doctors. In the finished sketch, it's the two *Doctor Who* fans who kidnap Peter Davison. We kept our own names for the characters because – give or take a prosthetic belly – it really is just us. It's entirely a comment on our own madness. It's about that element of fandom that we all know and enjoy – that business of being just slightly *too* keen . . .”

Does he think fans will respond well to such a picture of themselves?

“I don't know! It's a very affectionate satire. What I love about *Doctor Who* fans, and this includes me, is that pretended normalcy they adopt. I'll put my hand on my heart and admit that I'm just as strange myself. There's no point in pretending it's a very grown-up pursuit, but we do all act as if it's the most normal thing in the world, when it really isn't very normal at all! I think we should all stop protesting, embrace it and just get on with it.”

And the other sketches?

“Well the opening sketch, *The Pitch of Fear*, is the really quite simple idea of depicting the original pitch of the concept of *Doctor Who* to the BBC, but having your producer pitch the entire 26-year run in one go. This is an attempt to be slightly more abrasive than usual, as it attempts to stand as a critique of what really did go wrong with *Doctor Who*. It's very knowing, and I don't know how much that will appeal to the general audience, but hopefully it will be enjoyed as a general comment of the journey taken by *Doctor Who*, but disguised as a comedy sketch.

“The remaining piece, which we've just shot, is the actual spoof of an episode itself, and this is the one that gave us the most trouble . . . It's very hard to decide what to spoof about *Doctor Who*, as your time is short and you don't want to be too general, like I said earlier.

“One of the first ideas had the Doctor on a Spiridon-type planet at the end of an adventure. The Doctor gives this big, moralising speech, but the aliens all just wander off, bored. Then when he's heading for the TARDIS, they all go, ‘But Doctor, our planet's in ruins now, can you stay and help?’ ‘Bye-eee!’ he says. ‘But have you got any

Photos: John Moore [7] BBC [1]

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food?' 'Sorry, I must be off!' 'Any money?' That kind of thing. But it was far too expensive!

"Eventually we settled on this one we've just recorded – which is a send-up of aliens, how they speak and their ridiculous plans for world domination.

I notice Mark is fondly stroking that velvet lapel again. Has he found himself enjoying dressing up as the Doctor a little too much?

"The sad thing about it is that we've recorded the spoof adventure now, and so after this interview I have to take the Doctor's costume off. I'm going to have to smuggle it home, I think!

"With the costume, a lot of people asked if I was going to have the scarf or the big hat or anything like that, but again I didn't want to be too generic. So I just treated the whole exercise as if I actually was the Doctor. I headed off to Angels, the costumier, and just picked out my gear. I was aiming for an 1860s Lewis Carroll kind of look – a little earlier in time than they normally draw from. But I did take it very seriously, because I think the humour should come from the satire of the piece, not from some idiot leaping around in a silly costume or sending up the wobbly sets.

"The alien costumes were made after the designers watched the Dominators and the Thals, and they took their inspiration from that very *Doctor Who* men-in-skirts-with bare-arms look.

A clipboard-wielding bystander has, it seems, been hopping round in Mark's line of sight for some minutes, wagging five fingers, then four, and so on until the only gesture left available to her is to slowly draw a finger across her throat.

Time for one last question. Back in **DWM** 279, Mark confessed to a desire to play the Doctor for real, in a proper new series of *Doctor Who*. Has this comedy outing fulfilled that need?

"Good God, no!" he laughs. "If anything, it's sharpened it!" A cackling laugh. "The TARDIS will be mine! All mine!"

And with that, he is gone.

Meanwhile, when the documentary makers required advice on all things *Who*, there was only one man they could turn to: **Andrew Pixley** . . .

On Monday 4 October, I set off for 'the Big Smoke' to fulfil my contracted role as 'Programme Consultant' on what at the time of writing is referred to as *An Evening With Doctor Who*. At this point, a total of 15 interviews have been scheduled for recording inside the strange white in-studio void which, according to producer Mike Wadding, will serve as the 'universe' in which BBC2's two-hour celebration of our Time Lord hero will take place.

Today is to be the first of a three-day shoot following five weeks' pre-production in Manchester. During this time, Mike and his two enthusiastic assistant producers – Christine Kenrick and Stephen McGinn – have not only diligently swotted up on all manner of temporal trivia ("It's because the Time Lords draw their energy from the nucleus of a black hole called the Eye of Harmony") but, more importantly, have re-discovered their own memories of watching *Doctor Who*.

Is this the same magic which William Hartnell spoke of as clinging to him from Doctor Who?

For Mike, a veteran of theme nights on subjects as diverse as Las Vegas, *Star Trek* and 'Great Railway Journeys of the World', the Jon Pertwee and Tom Baker eras mean the most, and he discusses his *Who* revision with a special enthusiasm. Everyone who steps through the door into Mike's white limbo seems to bring more of this almost indefinable wave of nostalgia with them. Is this the same 'magic' which First Doctor William Hartnell supposedly spoke of as clinging to him from the programme over 30 years ago?

The brilliant void in which our special *Evening* will take place houses scattered items: four Daleks, two Cybermen, a Police Box, two sets of roundelled walls and a tailor's dummy with a suspiciously long scarf. Convention organiser Andrew Beech is on hand to supervise the handling of items from his own collection; his own love of the show is infectious, adding greatly to the atmosphere.

First of the guests to arrive is Carole Ann Ford, theoretically some 35 years older than when her alter-ego, Susan, departed the Doctor, but radiating an enthusiastic glow as she speaks of the earliest days of the show, her working with William Hartnell and her true feelings about her leaving. Next is Graham Cole – known to millions these days as PC Tony Stamp on *The Bill*, but formerly known to only dozens as a Cyberman, a Marshman and Melkur in the days before he heaved himself onto even the lowest rungs of the closing credits. Despite his present notoriety at Sun Hill, Graham recalls his monstering days with great pride, aware that he has been part of something unique. Rounding off the first afternoon behind the camera is three times Oscar winner James Acheson, who's achieved worldwide acclaim for his work on movies like *The Last Emperor*, but nonetheless keen to emphasise his time on a show where he'd been allowed to let his creative enthusiasm run riot on

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everything from Mutts to mufflers. James' daughter, meanwhile, discovers the wonder of the show for herself by confronting then becoming one of the dreaded Daleks.

The smiling face of writer/script editor Terrance Dicks is the first to beam into the camera on the Tuesday morning; the Godfather of Gallifrey responds to Mike's open questions about the most important show he ever worked on in all its variant media with his usual warmth. Next in the hot seat is veteran Radiophonic Workshop soundsmith Dick Mills – the man who worked on more episodes of *Doctor Who* than any other – whose usual dry wit nonetheless allows his enormous love of his days building *musique concrete* to shine. It's a Time Lord who materialises next in the studio; Colin Baker beams with delight as he recalls the thought and care he put into taking on the mantle of a character who had been one of his heroes. For Colin, *Doctor Who* does not just stop with playing the part . . .

Over lunch, a reverse regeneration propels a smiling Peter Davison into the white wonderland; the actor recalls with immense fondness the scrapes which he and his time-travelling counterpart got into on both sides of the camera. The studio is next illuminated by the radiance of actor-turned-artist Anneke Wills, relating more of the challenge of being a companion and how she saw one actor morph into another 33 years ago this week – without a computer in sight! There is then an unscheduled appearance from Michael Kilgarriff, one of several people who were keen to pay their respects to such a popular programme at a moment's notice; tales from the perspectives of Cyber Controllers, Ogrons and Robot K1 duly rolled onto the tape. Michael's giant form was then substituted for the diminutive, perpetually perky figure of actress Sophie Aldred, who still thinks the show is 'Ace!' and recalls her days of Dalek-bashing euphorically. The day closes on an unparalleled burst of passion for the show from Ian Levine, erstwhile adviser to the 1980s production team and episode-hunter extraordinaire.

Wednesday gets off to a flying start as *Doctor Who* historian, author and colleague David J Howe explains the more general story of the series with enthusiasm and clarity, lending a real voice of authority to the proceedings. Designer Barry Newbery enters the emptiness next, with tales of TARDIS sets and journeys across the Gobi desert in both 1289 and 1964. Another bonus interviewee appears; stuntman Terry Walsh begins with his battle for a wig in 1966 and takes us through to how it wasn't easy being green in 1978, speaking warmly of the many friends he made on the way. The morning is rounded off by the arrival of Dalek designer Ray Cusick, who looks with immense pride on his pepperpot-shaped conquerors; his eyes gleam as he recalls the public reaction to his creations.

'We all act as though liking Doctor Who is the most normal thing in the world, when it isn't normal at all!'

As Mike and the crew grab a bite in a nearby café, Stephen, Christine and myself await the arrival of Tom Baker. Uncertain of what to say at first, Tom soon draws parallels that link fans with faith, heroes with hospitals, and caution with confectionery. As such a dazzling potpourri pours from his lips, the familiar Time Lord smile beams at the crew, who attempt to keep their laughter at his off-beat observations away from the microphones.

His philosophical reminiscences complete, Tom departs in a cab. Wendy Padbury – aka Zoe – is the last to appear, recalling with immense fondness all her friends from her time spent time-travelling in the late 1960s, and the new acquaintances she's made on the convention circuit. Even as the props and recording gear are removed from the studio, the love emanated by those involved in a television legend is still hanging in the air.

Mike has a confident smile playing on his lips as he heads off for a rendezvous with musician Mark Ayres. He cannot believe that he's spent three days talking almost solidly about *Doctor Who* . . .

It's 8.18pm on the Wednesday when I alight from the London to Nottingham train. As I load my bags into a waiting cab, the driver asks if I've been in town on a training course. When I explain that I've been working with the BBC, he asks what the programme is. "*Doctor 'oo*? Oh, that's my favourite!" he exclaims. "I'm, what, 48, me, so I saw William Hartnell. Oh, it were great. Used to watch it with me Mam and Dad while we was 'avin' our tea. Used to have them Airfix toy Daleks . . . They shouldn't have let it get American like that, 'cus the great thing about *Doctor 'oo* was 'e were British. Eh, wouldn't it be great if it could come back?"

Maybe some of the magic stays with us all.

DWM

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DWM 211 Free postcards **It** Roberta Tovey **Ar** The Greatest Show in the Galaxy **Ts** The Web of Fear 2 **Ft** What the Papers Said; Missing Stories, The Rosemariners; The Greatest Show in the Galaxy special effects **St** Uninvited Guest (Warwick Gray/John Ridgway) **Tx** Legacy (Gary Russell)

DWM 216 **It** Sylvester McCoy; Keff McCulloch; John Challis; Kenneth Gilbert **Ar** The Monster of Peladon **Ts** The Wheel in Space 6 **Ft** Editing The Seeds of Doom; Readers' Survey; BBV **St** The Lunar Strangers 2 **Tx** First Frontier (David McIntee)

DWM 225 **It** Michael Craze; Sylvia James; Nicholas Parsons; Andrew Cartmel **Ar** The Curse of Fenric **Ts** The Abominable Snowmen 2 **Ft** Eye of the Beholder **St** Land of the Blind 2 **Tx** Sanctuary (David McIntee)

DWM 227 **It** Mark Strickson; Nicholas Courtney; Sophie Aldred (Out/TARDIS) **Ar** Snakedance **Ts** The Abominable Snowmen 4 **Ft** Alien worlds; audio books **St** Up Above the Gods (Starkings/Sullivan) **Tx** Meridians 1 (Andrew Cartmel)

DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (Out/TARDIS) **Ar** The Ark **Ts** The Abominable Snowmen 5 **Ft** Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 1 (Alan Barnes/Geraghty) **Tx** Meridians 2 (Andrew Cartmel)

DWM 229 **It** John Bloomfield; Nicholas Courtney **Ar** The Face of Evil **Ts** The Abominable Snowmen 5 **Ft** Downtime; Vox pops; Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 2 **Tx** Meridians 3

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DWM 230 **It** Nicholas Mallett; Judy Cornwell; Richard Briers; Howard Cooke; John Levene; Caroline John (Out/TARDIS) **Ar** The Mutants **Ts** The Abominable Snowmen 5 **St** The Curse of the Scarab 3 **Tx** The Final Analysis 1 (Roberts)

DWM 231 **It** William Russell; David Brierley; Will Barton; Julian Holloway; Chris Clough; Louise Jameson (Out/TARDIS) **Ar** Timelash **Ts** The Abominable Snowmen 5 **Ft** The Five Doctors Special Edition; Michael Wisher tribute **St** Operation Proteus 1 (Roberts/Geraghty)

DWM 232 **It** Matthew Robinson; Richard Martin 1; Roger Cheveley **Ar** The War Games **Ft** Panopticon 95 **St** Operation Proteus 2 **Tx** The Final Analysis 2

DWM 233 **It** Richard Martin 2; Michael Young **Ar** The Massacre of St Bartholomew's Eve **Ts** The Highlanders 1 **Ft** The JN-T Memoirs; creation of the series **St** Operation Proteus 3 **Tx** The Final Analysis 3

DWM 240 **It** Philip Segal; Mark Eden **Ar** Marco Polo **Ts** The Evil of the Daleks 4 **Ft** TV Movie review; survey results; the JN-T Memoirs 8 **St** Ground Zero 3

DWM 242 **It** Nicholas Courtney (Out/TARDIS); Chris D'Oyly John **Ar** The Space Pirates **Ts** The Evil of the Daleks 6 **Ft** Class 4G on TV Movie; Doctor Who's 20 greatest moments **St** Ground Zero 5

DWM 243 **It** Frazer Hines; Derek Martinus; Philip Segal (Out/TARDIS) **Ar** Underworld **Ts** The Evil of the Daleks 7 **Ft** Time travel; local groups **St** Doctor Who and the Fangs of Time (Sean Longcroft)

DWM 244 Cybermen special **It** Kevin Clarke; David Banks **Ar** Silver Nemesis **Ft** J'adore/j'accuse the Cybermen; conventions; time travel 2 **St** Endgame 1 (Barnes/Geraghty)

DWM 245 **It** Chris Clough **Ar** The Mind Robber **Ft** The JN-T Memoirs 9; Roots 1; Who stories with the same plot; The High Council on TV Movie **St** Endgame 2

DWM 246 **It** Pennant Roberts **Ar** The Time Warrior **Ft** The future of Doctor Who; Panopticon '96; 20 forgotten functions of the TARDIS; The JN-T Memoirs **St** Endgame 3

DWM 248 **It** Graham Williams 1; Pennant Roberts 2; K9 (Out/TARDIS) **Ar** The Sensorites **Ft** Roots 2; fanzines; The JN-T Memoirs **St** The Keep 1 (Barnes/Geraghty)

DWM 249 **It** Wendy Padbury (Out/TARDIS); Graham Williams **Ar** The Trial of a Time Lord (Parts Five-Eight) **Ft** Cliffhangers; The JN-T Memoirs 13 **St** The Daleks 2 (John Lawrence/Ron Turner); The Keep 2 (Barnes/Geraghty)

DWM 251 **It** Graham Williams; Elisabeth Sladen **Ar** The Romans **Ts** The Macra Terror 1 **Ft** Personality of the Doctor 1; Doctor Who dictionary; Roots 3 **St** The Daleks 3; Fire and Brimstone 1 (Barnes/Geraghty)

DWM 252 **Ar** The Ambassadors of Death **Ts** The Macra Terror 2 **Ft** Terry Nation tribute; overview of the New Adventures; personality of the Doctor 2 **St** The Daleks 4; Fire and Brimstone 2

DWM 253 **It** Michael Ferguson; Mark Ayres; Peter Moffatt 1 **Ar** The Pirate Planet **Ts** The Macra Terror 3 **Ft** Rebuilding The War Machines; Roots 4; Readers' Survey results **St** The Daleks 5; Fire and Brimstone 3

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DWM 254 **It** Yee Jee Tso (Out/TARDIS) Peter Moffatt 2; Tristan de Vere Cole; John Davies **Ar** The Wheel in Space **Ts** The Macra Terror 4 **Ft** The Master; Manopticon 5 **St** The Daleks 6; Fire and Brimstone 4

DWM 257 **It** Christopher H Bidmead 1; Mark Strickson (Out/TARDIS) **Ar** Logopolis **Ft** Out of the Vaults 3; Doctor Who CD-Rom **St** Tooth and Claw 1 (Barnes/Geraghty)

DWM 258 **It** Tom Baker; Christopher H Bidmead 2 **Ar** Castrovalva **Ft** Roots 6 **St** Tooth and Claw 2

DWM 260 **It** Bonnie Langford **Ar** The Three Doctors **Ts** The Faceless Ones 1 **Ft** Sydney Newman tribute; Tom Baker vox pops **St** Tooth and Claw 4

DWM 261 **It** Chris Boucher; John Levene (Out/TARDIS); Ian Collier; Paul Jerricho **Ar** Arc of Infinity **Ts** The Faceless Ones 2 **Ft** Companions; Doctor Who CD-Rom

DWM 262 **It** Mary Tamm; Gerard Murphy/Fiona Walker **Ar** The Dominators **Ts** The Faceless Ones 3 **Ft** Doctor Who's London **St** The Final Chapter 1 (Barnes/Geraghty)

DWM 264 **It** Michael E Briant 2; Richard Franklin (Out/TARDIS) **Ar** The Claws of Axos **Ts** The Faceless Ones 5 **Ft** Doctor Who in the USA **St** The Final Chapter 3

DWM 266 **It** Paddy Russell; Donald Pickering & Wanda Ventham **Ar** The Aztecs **Ts** The Faceless Ones 6 **Ft** Doctor Who trivia **St** Wormwood 1 (Gray/Geraghty)

DWM 267 **It** Barbara Clegg; Paul Cornell **Ar** Shada **Ft** Spiking the canon **St** Wormwood 2 (Gray/Geraghty)

DWM 268 **It** Mervyn Haisman; Rodney Bennett; Katy Manning (Out/TARDIS) **Ar** The Time Monster **Ft** Sexuality in Doctor Who **St** Wormwood 3

DWM 269 **It** David Fisher; Nerys Hughes/Simon Rouse; Tony Virgo; Christopher Villiers **Ar** The King's Demons **Ft** Doctor Who on Junior Points of View 1 **St** Wormwood 4

DWM 270 **It** Barry Letts; Ken Grieve **Ar** The Twin Dilemma **Ft** The making of Auton 2; Doctor Who on Junior Points of View 2 **St** Wormwood 5

DWM 272 16 extra pages! **It** Terrance Dicks 1; Waris Hussein; Terry Molloy; Lalla Ward (Out/TARDIS) **Ar** The Daleks' Master Plan **Ft** Further adventures of the Eighth Doctor; watching Master Plan **St** Happy Deathday (Gray/Roger Langridge)

DWM 273 **It** Robert Banks Stewart; Terrance Dicks 2 **Ar** Nightmare of Eden **Ts** The Enemy of the World 1 **Ft** Developing the Third Doctor 1 **St** The Fallen 1 (Gray/Geraghty)

DWM 274 **It** William Russell & Peter Purves **Ar** The Seeds of Death **Ts** The Enemy of the World 2 **Ft** TV take-offs; developing the Third Doctor 2 **St** The Fallen 2

DWM 275 **It** Angela Bruce & Marcus Gilbert; Terrance Dicks 3 **Ar** The Visitation **Ts** The Enemy of the World 3 **Ft** Home-made Who; Michael Craze tribute; return of The Lion **St** The Fallen 3

DWM 276 **It** Robert Sloman; Malcolm Kohll **Ar** Inside the Spaceship **Ts** The Enemy of the World 5 **Ft** 1960s spin-offs; Ron Turner tribute **St** The Fallen 4

DWM 277 **It** Andrew Morgan **Ar** Fury From the Deep **Ts** The Enemy of the World 6 **Ft** Watching Who in context; The Missing Adventures/Past Doctors novels **St** Unnatural Born Killers (Salmon)

DWM 278 **It** Anthony Read **Ar** Death to the Daleks **Ft** Comic Relief; BBC Video **St** The Road to Hell 1 (Gray/Geraghty)

IT WAS 20 YEARS AGO TODAY . . .
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DOCTOR WHO WEEKLY

DWM 279 Free CD! **It** Daphne Ashbrook (Out/TARDIS) **Ar** The Caves of Androzani **Ft** Making Who for a new generation; John Wiles tribute; Doctor Who stage plays **St** The Road to Hell 2

DWM 280 Free pull-out! **It** George Gallaccio **Ar** The Dalek Invasion of Earth **Ts** The Crusade 2 & 4 **Ft** By any other name; Who on the Net **St** The Road to Hell 3

DWM 281 **It** Sarah Hellings **Ar** The Tomb of the Cybermen **Ft** Doctor Who storytelling devices; 1970s spin-off products **St** The Road to Hell 4

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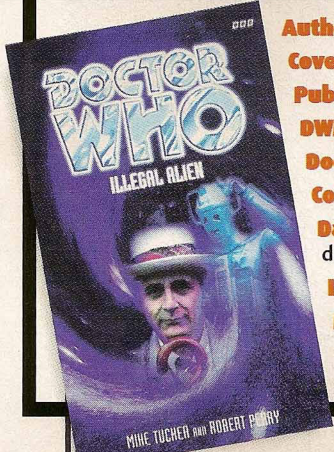

Authors Mike Tucker & Robert Perry (their first novel)
Cover artwork Black Sheep
Publication 6 October 1997
DWM review 257
Doctor The Seventh
Companions Ace
Dates 13-16 November 1940. UNIT stories are (at least partly) dated to 1980s
Locations London and Jersey
Mind the gap Occurs immediately after *Survival* – although given that Ace has "resisted the offer of visiting [Earth's] future", it could occur at any point up to *Warhead*

The plot in 25 words A Cyberlurker leads the Doctor to the Tomb of the Cybermen in Jersey. Ace, meanwhile, dodges bombs, old men and young Aryans with cattle prods.

Old friends Cybermen, Cybermats, a Cyberleader.

New friends Cody McBride (an American private eye working in Blitzed London, who even gets to do voice-over introductions), Chief Inspector Mullen (an Irish police officer with a "healthy disrespect" for private dicks), Dixon (a young PC!), Major Lazonby (of Military Intelligence, though the authors thankfully avoid the old oxymoronical joke), Dr Peddler (clearly a reference to Cybermen creator Kit Pedler), the creepy Mr Wall (and his twin-camera boggle eyes), George Limb (the Professor).

Other voyages The Doctor was in America in 1926 when Babe Ruth hit three home runs in a single game of baseball. He also once saw Joshua Gibson in action.

He visited the Channel Islands again a month after this story, when he turns up in Guernsey for the prologue of Lance Parkin's *Just War*.

Along for the ride Ace's grandmother had already joined the WRNS by November 1940, and met Frank William Dudman at some point during that year.

Ace's friends get passing mentions: Shreela (*Survival*, *Warhead*), Midge and Ange (*Survival*), Flo, Stevie and Manisha (*Ghost Light*). She recalls working at the McDonalds in Tottenham Court Road, as per *The Crystal Bucephalus*.

> 'A potent brew of Bogart movies, *The Quatermass Experiment*, Jack the Ripper and *Remembrance of the Daleks*' *Shelf Life, DWM 257*

It is Ace's choice to visit the Blitz.

She failed her history 'O' level and stole a "Do Not Disturb" sign from a hotel in Coventry (presumably she visited it with the Doctor).

Rough Guide The Cybermen use Cyberguns. They can switch their visual circuits to infra-red. When damaged, 'mites' are released to repair them. The Cybermen's tactics include using armies of sleepers, and cyborgs which pass for human (Wall). One of the sleeping armies remains beneath London, presumably waiting for *The Invasion*. They also have bad breath ("a wave of fetid air, like sour milk"). We see a new type of Cyber-creature: a mix of Cyberman, Cybermat and baby.

These particular Cybermen are (according to the Doctor) from the 30th century, and are stranded in 1940 because Cyber-temporal technology of that time is not very advanced. The description of the Cybermen would seem to make them contemporaneous with *The Invasion* or *The Wheel in Space* (which doesn't agree with Lance Parkin's *A History of the Universe*, Jean-Marc Lofficier's *Universal Databank* or David Banks' *Cybermen*). The cover depicts a *Wheel* Cyberman, but given that a sleeper unit remains [see above] the *Invasion* style seems more likely.

There are various different types of Cybermat – those which use sonic vibrations to kill, those which use poison and those appearing in this story, which use their teeth to bite their victims to death.

The Doctor hypothesises that the 'tear' design on the Cyber-faces (seen in *The Wheel in Space*, *The Invasion* and *Revenge of the Cybermen*) was down to a Cyber-engineer adding the indentation as a reminder of the race's humanoid past.

Other notes The Limehouse Lurker began striking in September 1940 (which is when the Cyberleader is damaged by one of the Luftwaffe's bombs).

Limb is a friend of Winston Churchill who attended every major conference between the wars (Versailles 1919, Munich 1936, the signing of the Nazi-Soviet pact of 1939).

The Doctor produces an Arcturan gambling chip, which is very similar to the Cybermat homing device.

The Doctor drives a police car and hypnotises a soldier. The new stereo he built Ace (as seen in *Silver Nemesis*) was made from Time Lord electronics, Earth valves and Alpha Centaurian acoustic equipment. He produces a UNIT pass for one of his previous incarnations dated 1980, and uses the authorisation 'Theta Sigma' to set off the bomb at the story's conclusion.

Inside the TARDIS The TARDIS wardrobe, labs and chemical store are all mentioned. We see the console room and Ace's room and learn that the Time Lord's companions (not surprisingly) like to have their quarters near the console room.

Quotable quotes "Problem was that the meat-head turned out to be a tin-head and I damn near broke my wrist" (McBride).

"They've got ray guns, we've got a little man with a home-made jukebox" (McBride).

DWM

THE COMPANY OF THIEVES

PART TWO

STORY: SCOTT GRAY
PENCIL ART: ADRIAN SALMON
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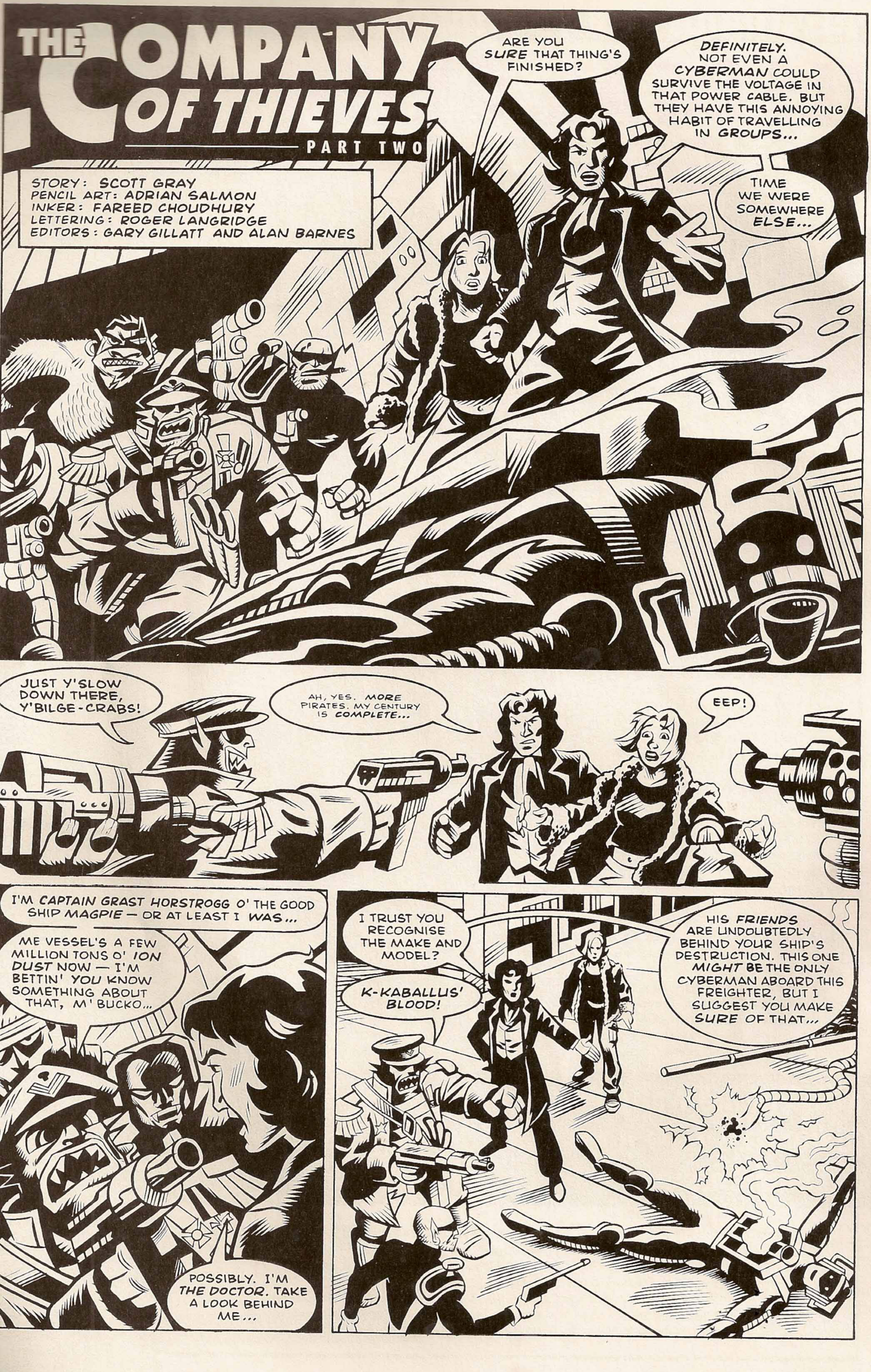
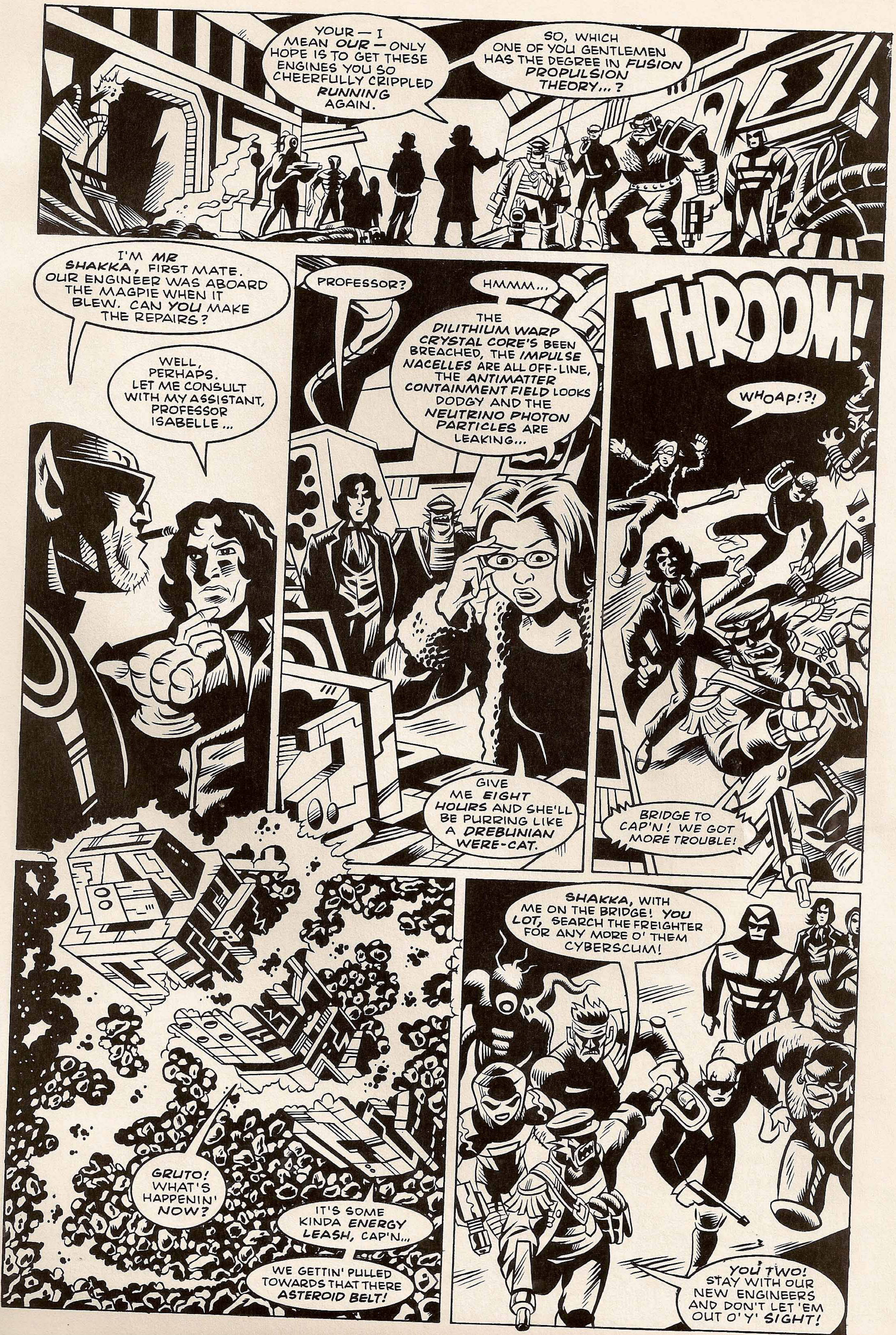
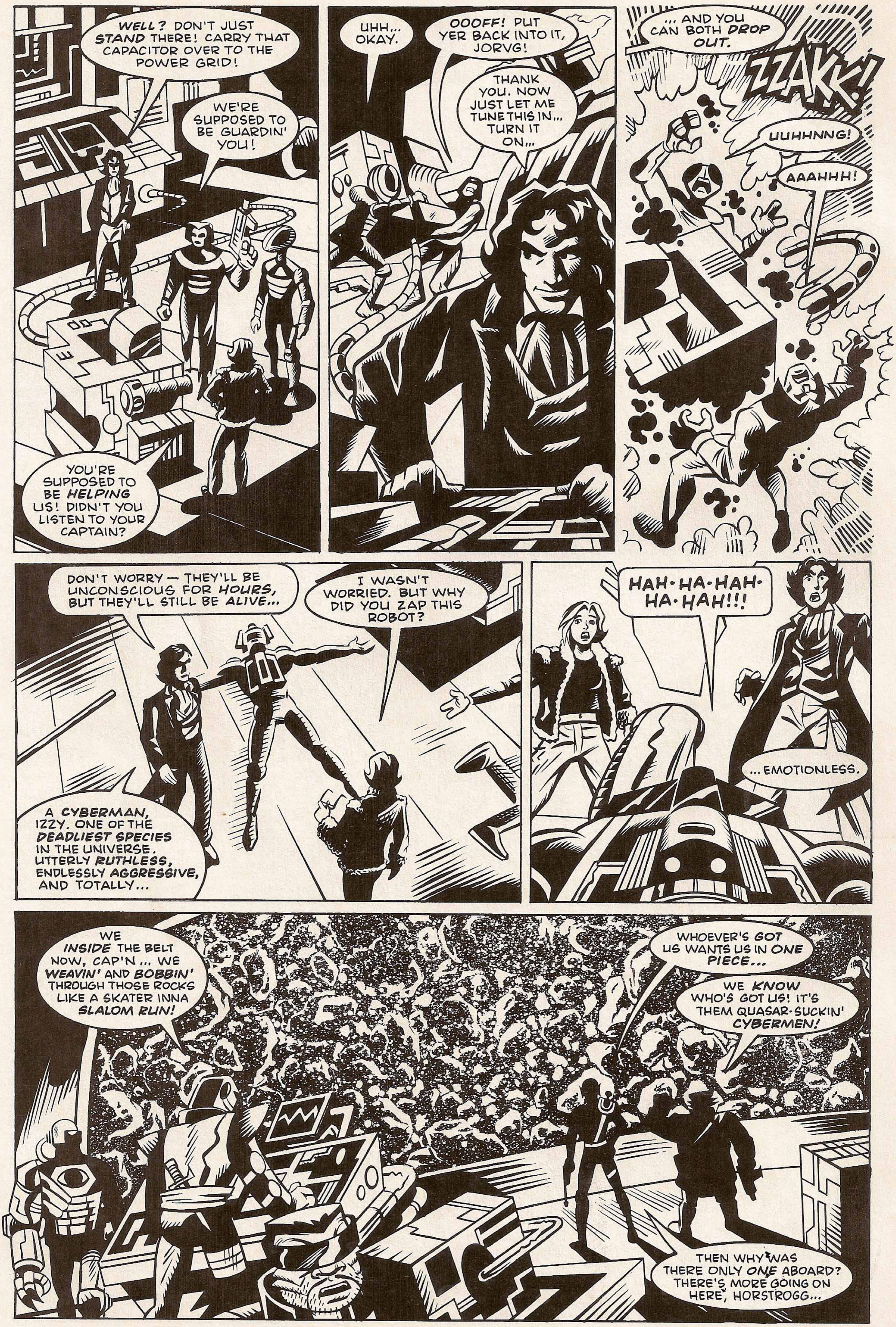
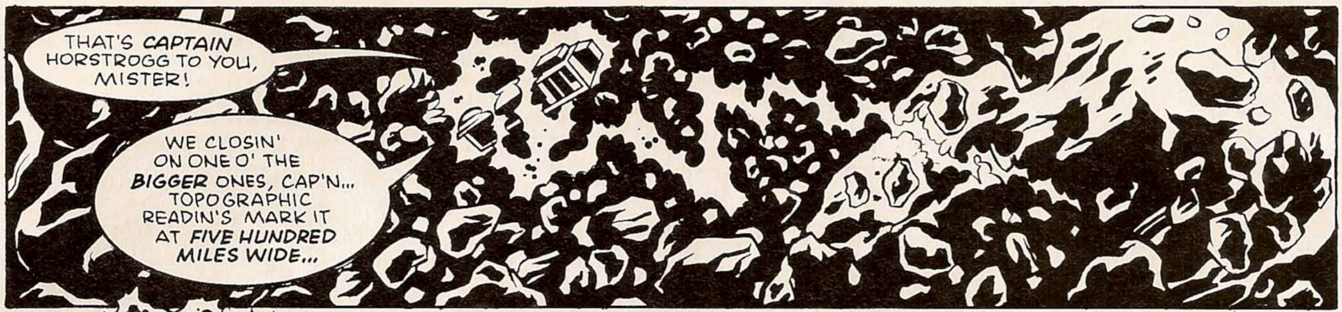
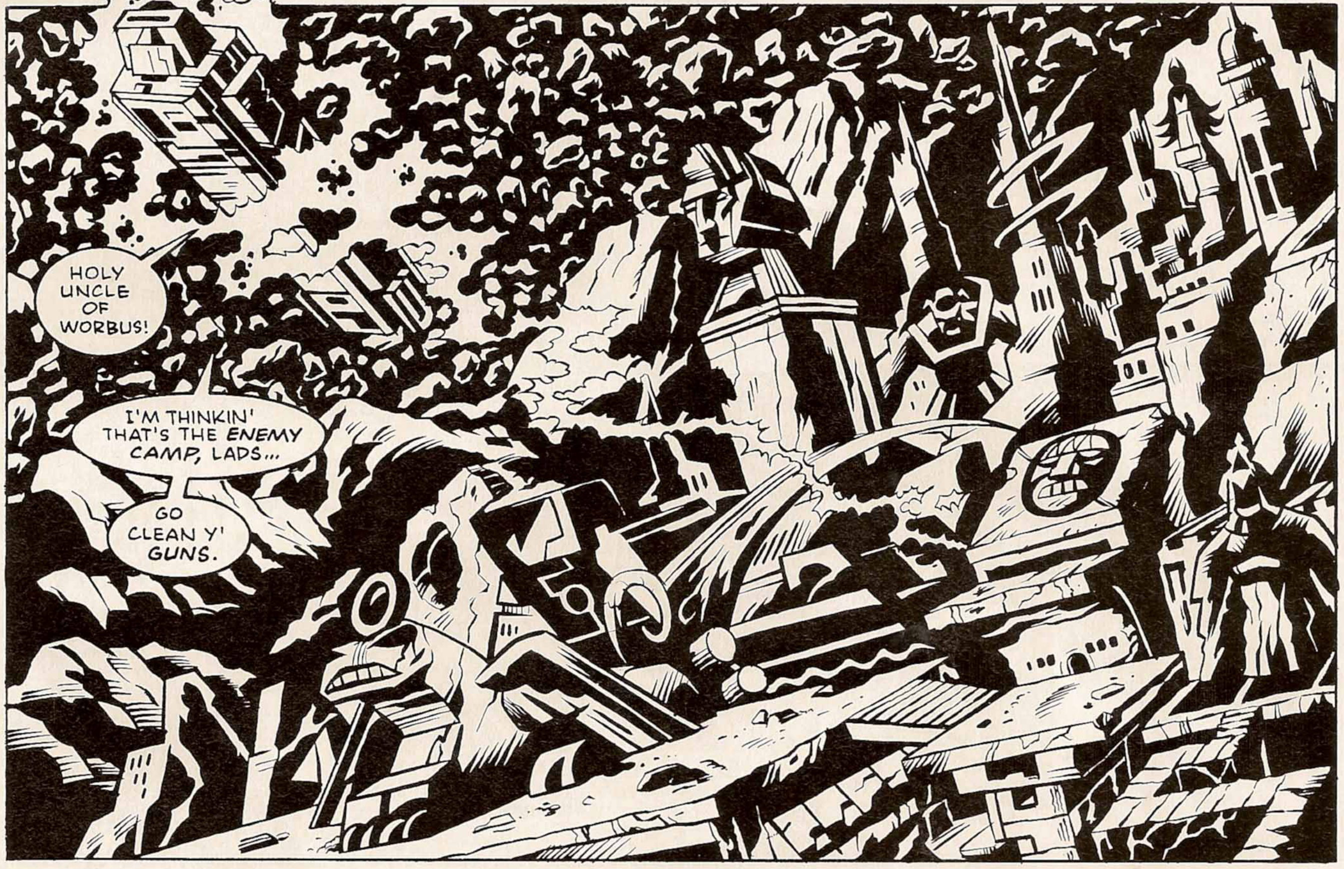
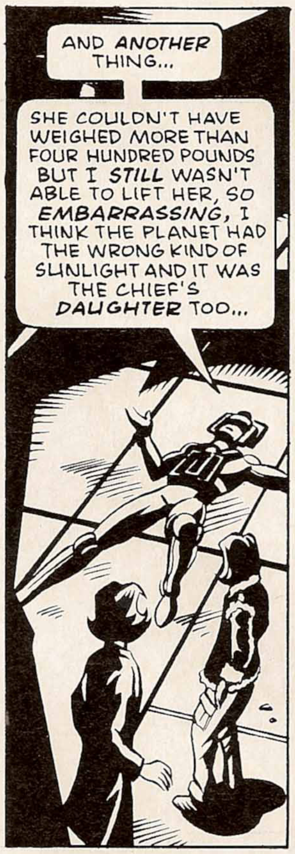

ARE YOU *SURE* THAT THING'S FINISHED?
DEFINITELY. NOT EVEN A *CYBERMAN* COULD SURVIVE THE VOLTAGE IN THAT POWER CABLE. BUT THEY HAVE THIS ANNOYING HABIT OF TRAVELLING IN *GROUPS...*
TIME WE WERE SOMEWHERE *ELSE...*
JUST Y'SLOW DOWN THERE, Y'BILGE-CRABS!
AH, YES. *MORE* PIRATES. MY CENTURY IS *COMPLETE...*
EEP!
I'M *CAPTAIN GRAST HORSTROGG* O' THE GOOD SHIP *MAGPIE* — OR AT LEAST I *WAS...*
ME VESSEL'S A FEW MILLION TONS O' *ION DUST* NOW — I'M BETTIN' *YOU* KNOW SOMETHING ABOUT THAT, M'BUCKO...
POSSIBLY. I'M *THE DOCTOR.* TAKE A LOOK BEHIND ME...
I TRUST YOU RECOGNISE THE MAKE AND MODEL?
K-KABALLUS' BLOOD!
HIS *FRIENDS* ARE UNDOUBTEDLY BEHIND YOUR SHIP'S DESTRUCTION. THIS ONE *MIGHT* BE THE ONLY CYBERMAN ABOARD THIS FREIGHTER, BUT I SUGGEST YOU MAKE *SURE* OF THAT...

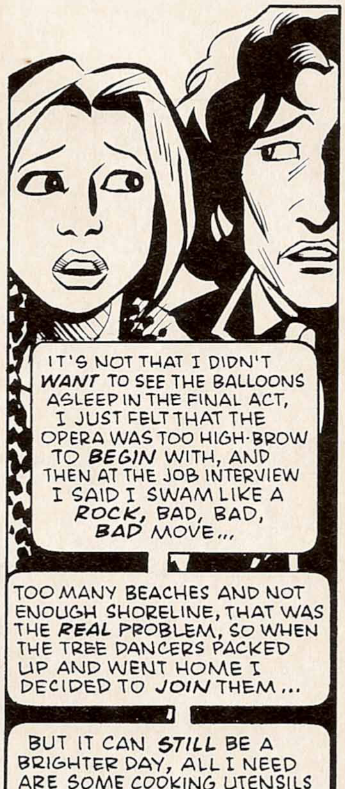

YOUR — I MEAN OUR — ONLY HOPE IS TO GET THESE ENGINES YOU SO CHEERFULLY CRIPPLED RUNNING AGAIN.
SO, WHICH ONE OF YOU GENTLEMEN HAS THE DEGREE IN FUSION PROPULSION THEORY...?
I'M MR SHAKKA, FIRST MATE. OUR ENGINEER WAS ABOARD THE MAGPIE WHEN IT BLEW. CAN YOU MAKE THE REPAIRS?
WELL, PERHAPS. LET ME CONSULT WITH MY ASSISTANT, PROFESSOR ISABELLE...
PROFESSOR?
HMMM...
THE DILITHIUM WARP CRYSTAL CORE'S BEEN BREACHED, THE IMPULSE NACELLES ARE ALL OFF-LINE, THE ANTIMATTER CONTAINMENT FIELD LOOKS DODGY AND THE NEUTRINO PHOTON PARTICLES ARE LEAKING...
GIVE ME EIGHT HOURS AND SHE'LL BE PURRING LIKE A DREBUNIAN WERE-CAT.
THROOM!
WHOAP!?!
BRIDGE TO CAP'N! WE GOT MORE TROUBLE!
GRUTO! WHAT'S HAPPENIN' NOW?
IT'S SOME KINDA ENERGY LEASH, CAP'N...
WE GETTIN' PULLED TOWARDS THAT THERE ASTEROID BELT!
SHAKKA, WITH ME ON THE BRIDGE! YOU LOT, SEARCH THE FREIGHTER FOR ANY MORE O' THEM CYBERSCUM!
YOU TWO! STAY WITH OUR NEW ENGINEERS AND DON'T LET 'EM OUT O' Y' SIGHT!

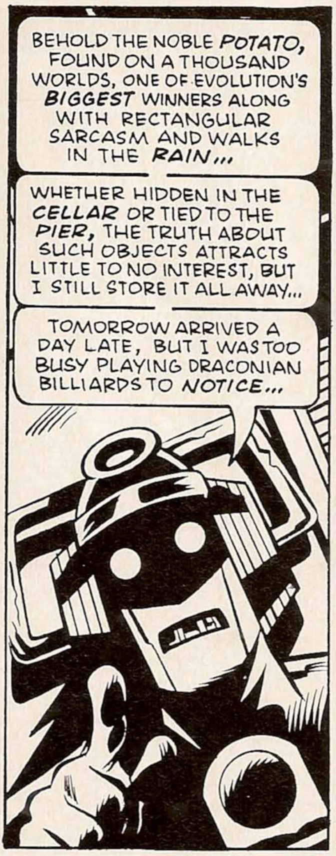

WELL? DON'T JUST STAND THERE! CARRY THAT CAPACITOR OVER TO THE POWER GRID!
WE'RE SUPPOSED TO BE GUARDIN' YOU!
YOU'RE SUPPOSED TO BE HELPING US! DIDN'T YOU LISTEN TO YOUR CAPTAIN?
UHH... OKAY.
OOOFF! PUT YER BACK INTO IT, JORVG!
THANK YOU. NOW JUST LET ME TUNE THIS IN... TURN IT ON...
... AND YOU CAN BOTH DROP OUT.
ZZAKK!
UUHHNNG!
AAAHHH!
DON'T WORRY — THEY'LL BE UNCONSCIOUS FOR HOURS, BUT THEY'LL STILL BE ALIVE...
I WASN'T WORRIED. BUT WHY DID YOU ZAP THIS ROBOT?
A CYBERMAN, IZZY. ONE OF THE DEADLIEST SPECIES IN THE UNIVERSE. UTTERLY RUTHLESS, ENDLESSLY AGGRESSIVE, AND TOTALLY...
HAH-HA-HAH-HA-HAH!!!
... EMOTIONLESS.
WE INSIDE THE BELT NOW, CAP'N ... WE WEAVIN' AND BOBBIN' THROUGH THOSE ROCKS LIKE A SKATER INNA SLALOM RUN!
WHOEVER'S GOT US WANTS US IN ONE PIECE...
WE KNOW WHO'S GOT US! IT'S THEM QUASAR-SUCKIN' CYBERMEN!
THEN WHY WAS THERE ONLY ONE ABOARD? THERE'S MORE GOING ON HERE, HORSTROGG...

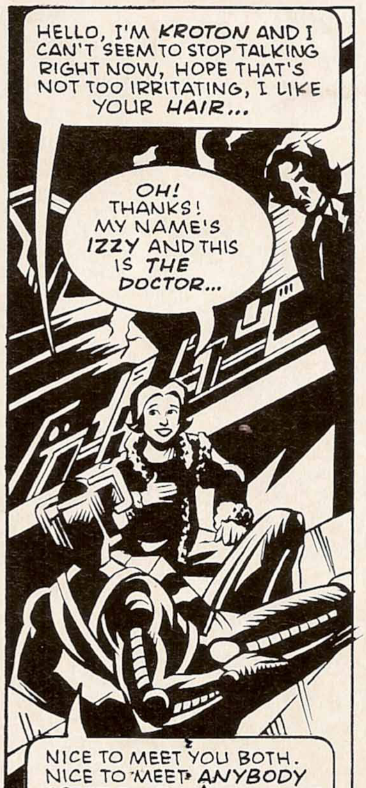

THAT'S *CAPTAIN* HORSTROGG TO YOU, MISTER!
WE CLOSIN' ON ONE O' THE *BIGGER* ONES, CAP'N... TOPOGRAPHIC READIN'S MARK IT AT *FIVE HUNDRED MILES WIDE...*

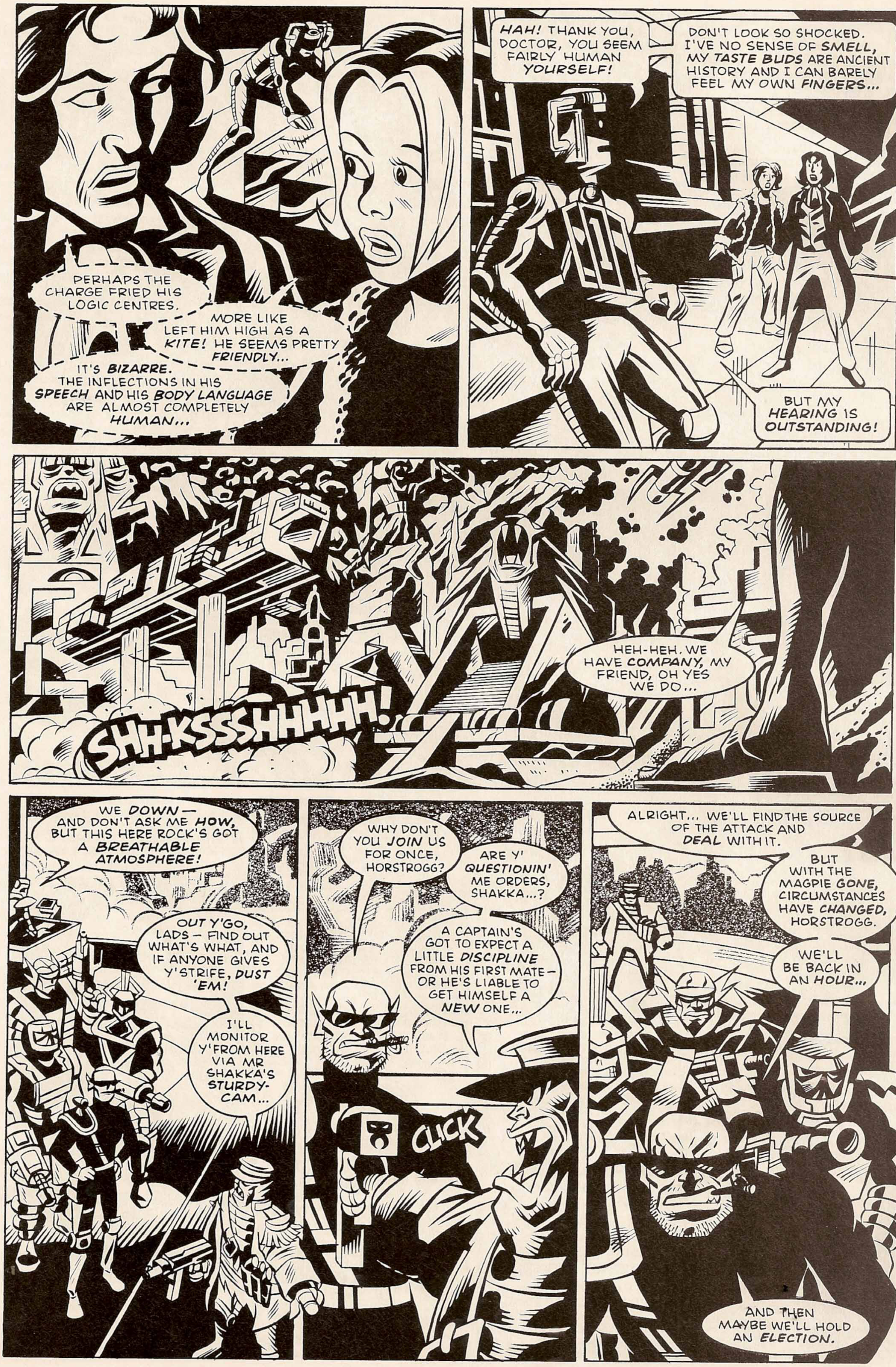

HOLY UNCLE OF WORBUS!
I'M THINKIN' THAT'S THE *ENEMY CAMP,* LADS...
GO CLEAN Y' *GUNS.*

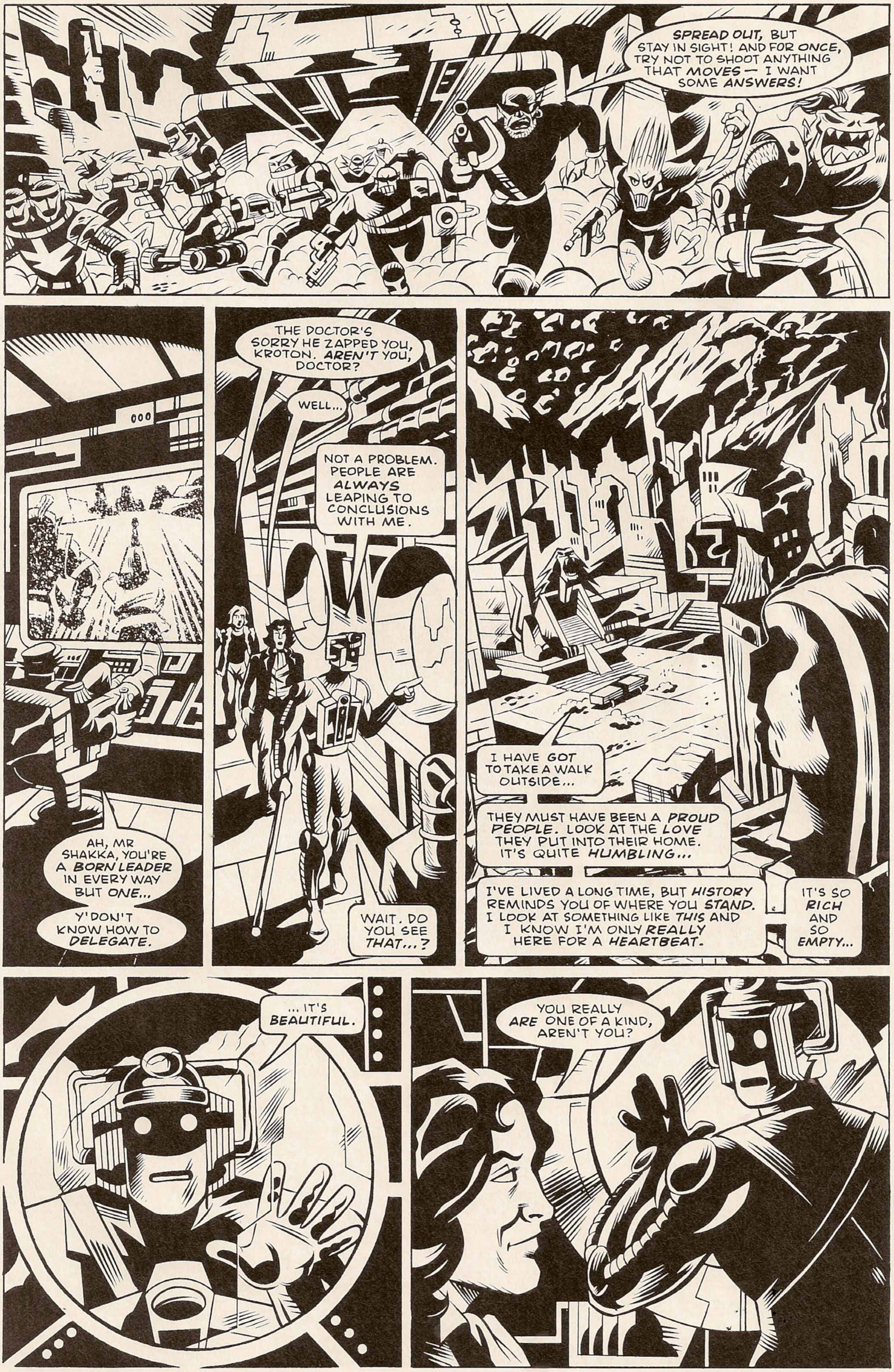

AND *ANOTHER* THING...
SHE COULDN'T HAVE WEIGHED MORE THAN FOUR HUNDRED POUNDS BUT I *STILL* WASN'T ABLE TO LIFT HER, SO *EMBARRASSING,* I THINK THE PLANET HAD THE WRONG KIND OF SUNLIGHT AND IT WAS THE CHIEF'S *DAUGHTER* TOO...

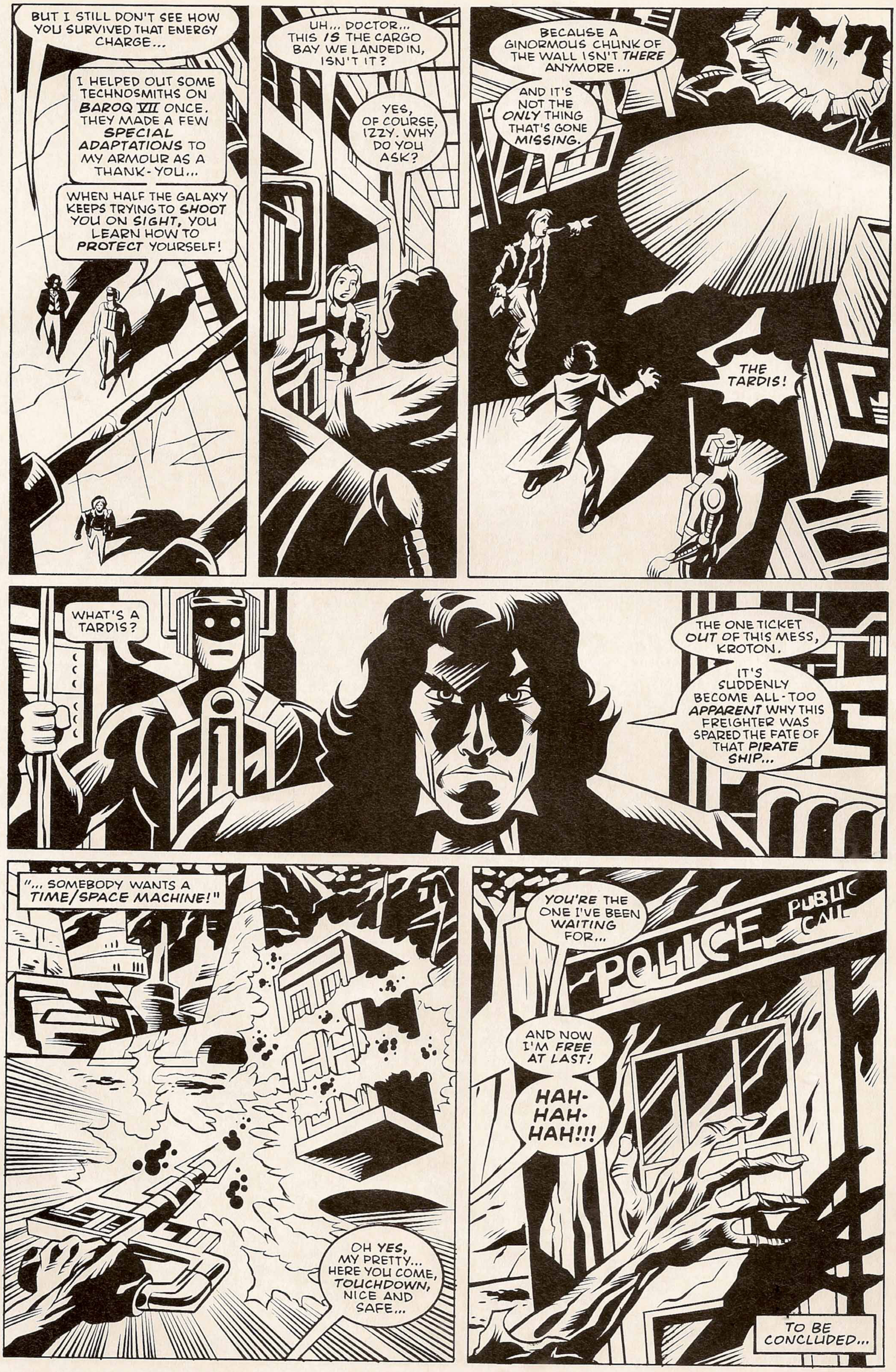

IT'S NOT THAT I DIDN'T *WANT* TO SEE THE BALLOONS ASLEEP IN THE FINAL ACT, I JUST FELT THAT THE OPERA WAS TOO HIGH-BROW TO *BEGIN* WITH, AND THEN AT THE JOB INTERVIEW I SAID I SWAM LIKE A *ROCK,* BAD, BAD, *BAD* MOVE...
TOO MANY BEACHES AND NOT ENOUGH SHORELINE, THAT WAS THE *REAL* PROBLEM, SO WHEN THE TREE DANCERS PACKED UP AND WENT HOME I DECIDED TO *JOIN* THEM...
BUT IT CAN *STILL* BE A BRIGHTER DAY, ALL I NEED ARE SOME COOKING UTENSILS AND MY SPECIAL PARTY HAT...


BEHOLD THE NOBLE *POTATO,* FOUND ON A THOUSAND WORLDS, ONE OF EVOLUTION'S *BIGGEST* WINNERS ALONG WITH RECTANGULAR SARCASM AND WALKS IN THE *RAIN...*
WHETHER HIDDEN IN THE *CELLAR* OR TIED TO THE *PIER,* THE TRUTH ABOUT SUCH OBJECTS ATTRACTS LITTLE TO NO INTEREST, BUT I STILL STORE IT ALL AWAY...
TOMORROW ARRIVED A DAY LATE, BUT I WAS TOO BUSY PLAYING DRACONIAN BILLIARDS TO *NOTICE...*


HELLO, I'M *KROTON* AND I CAN'T SEEM TO STOP TALKING RIGHT NOW, HOPE THAT'S NOT TOO IRRITATING, I LIKE YOUR *HAIR...*
OH! THANKS! MY NAME'S *IZZY* AND THIS IS *THE DOCTOR...*
NICE TO MEET YOU BOTH. NICE TO MEET *ANYBODY* AFTER THAT JOLT! *WHOO!* WHAT AN *EXPERIENCE!*


PERHAPS THE CHARGE FRIED HIS LOGIC CENTRES.
MORE LIKE LEFT HIM HIGH AS A *KITE!* HE SEEMS PRETTY *FRIENDLY*...
IT'S *BIZARRE*. THE INFLECTIONS IN HIS *SPEECH* AND HIS *BODY LANGUAGE* ARE ALMOST COMPLETELY *HUMAN*...
HAH! THANK YOU, DOCTOR, YOU SEEM FAIRLY HUMAN *YOURSELF!*
DON'T LOOK SO SHOCKED. I'VE NO SENSE OF *SMELL*, MY *TASTE BUDS* ARE ANCIENT HISTORY AND I CAN BARELY FEEL MY OWN *FINGERS*...
BUT MY *HEARING* IS *OUTSTANDING!*
HEH-HEH. WE HAVE *COMPANY*, MY FRIEND, OH YES WE DO...
SHH-KSSSHHHHH!
WE *DOWN* — AND DON'T ASK ME *HOW*, BUT THIS HERE ROCK'S GOT A *BREATHABLE ATMOSPHERE!*
OUT Y'GO, LADS – FIND OUT WHAT'S WHAT, AND IF ANYONE GIVES Y'STRIFE, *DUST 'EM!*
I'LL MONITOR Y'FROM HERE VIA MR SHAKKA'S *STURDY-CAM*...
WHY DON'T YOU *JOIN* US FOR ONCE, HORSTROGG?
ARE Y' *QUESTIONIN'* ME ORDERS, SHAKKA...?
A CAPTAIN'S GOT TO EXPECT A LITTLE *DISCIPLINE* FROM HIS FIRST MATE – OR HE'S LIABLE TO GET HIMSELF A *NEW* ONE...
CLICK
ALRIGHT... WE'LL FIND THE SOURCE OF THE ATTACK AND *DEAL* WITH IT.
BUT WITH THE MAGPIE *GONE*, CIRCUMSTANCES HAVE *CHANGED*, HORSTROGG.
WE'LL BE BACK IN AN *HOUR*...
AND THEN MAYBE WE'LL HOLD AN *ELECTION*.


SPREAD OUT, BUT STAY IN SIGHT! AND FOR ONCE, TRY NOT TO SHOOT ANYTHING THAT MOVES — I WANT SOME ANSWERS!
AH, MR SHAKKA, YOU'RE A BORN LEADER IN EVERY WAY BUT ONE...
Y'DON'T KNOW HOW TO DELEGATE.
THE DOCTOR'S SORRY HE ZAPPED YOU, KROTON. AREN'T YOU, DOCTOR?
WELL...
NOT A PROBLEM. PEOPLE ARE ALWAYS LEAPING TO CONCLUSIONS WITH ME.
WAIT. DO YOU SEE THAT...?
I HAVE GOT TO TAKE A WALK OUTSIDE...
THEY MUST HAVE BEEN A PROUD PEOPLE. LOOK AT THE LOVE THEY PUT INTO THEIR HOME. IT'S QUITE HUMBLING...
I'VE LIVED A LONG TIME, BUT HISTORY REMINDS YOU OF WHERE YOU STAND. I LOOK AT SOMETHING LIKE THIS AND I KNOW I'M ONLY REALLY HERE FOR A HEARTBEAT.
IT'S SO RICH AND SO EMPTY...
... IT'S BEAUTIFUL.
YOU REALLY ARE ONE OF A KIND, AREN'T YOU?


BUT I STILL DON'T SEE HOW YOU SURVIVED THAT ENERGY CHARGE...
I HELPED OUT SOME TECHNOSMITHS ON BAROQ VII ONCE. THEY MADE A FEW SPECIAL ADAPTATIONS TO MY ARMOUR AS A THANK-YOU...
WHEN HALF THE GALAXY KEEPS TRYING TO SHOOT YOU ON SIGHT, YOU LEARN HOW TO PROTECT YOURSELF!
UH... DOCTOR... THIS IS THE CARGO BAY WE LANDED IN, ISN'T IT?
YES, OF COURSE, IZZY. WHY DO YOU ASK?
BECAUSE A GINORMOUS CHUNK OF THE WALL ISN'T THERE ANYMORE...
AND IT'S NOT THE ONLY THING THAT'S GONE MISSING.
THE TARDIS!
WHAT'S A TARDIS?
THE ONE TICKET OUT OF THIS MESS, KROTON.
IT'S SUDDENLY BECOME ALL-TOO APPARENT WHY THIS FREIGHTER WAS SPARED THE FATE OF THAT PIRATE SHIP...
"... SOMEBODY WANTS A TIME/SPACE MACHINE!"
OH YES, MY PRETTY... HERE YOU COME, TOUCHDOWN, NICE AND SAFE...
YOU'RE THE ONE I'VE BEEN WAITING FOR...
POLICE PUBLIC CALL
AND NOW I'M FREE AT LAST!
HAH-HAH-HAH!!!
TO BE CONCLUDED...

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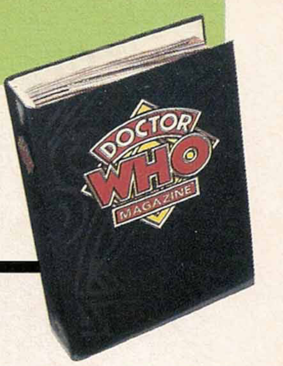

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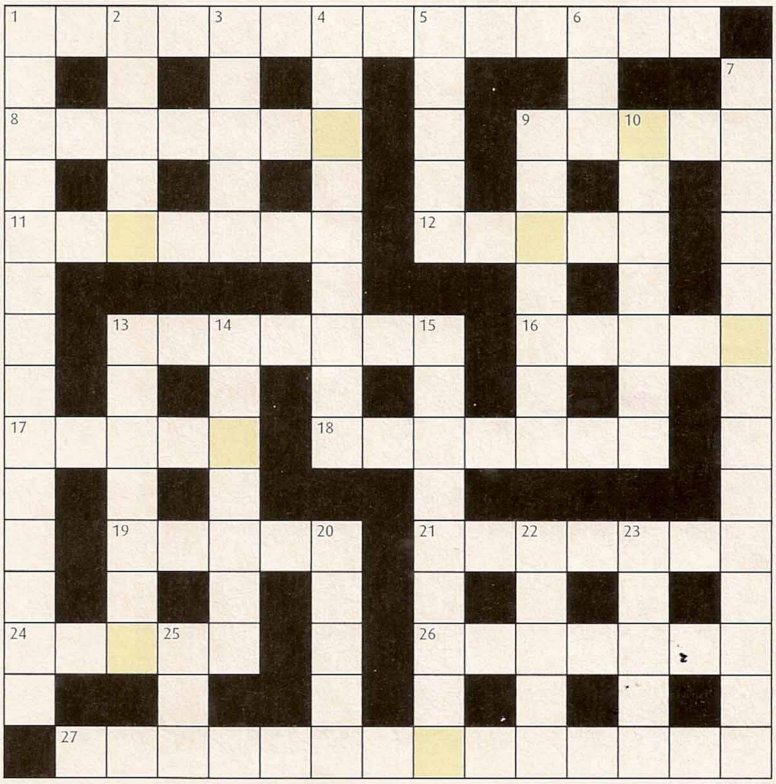
Across

1 Redhead's makeover: a blond fringe on [6,8]
8 Read, Steven – the Master's first name? [7]
9 Bit of ground – worn by Brigade-Leader, perhaps? [5]
11 Garden planet where Rolf returns articles [7]
12 Some brave enemy goes back for high priest [5]
13 Primitives gave ass shake [7]
16 "Lo! Backward companion!" declares high priest [5]
17 Monster: some gulped ale keenly [5]
18 Student king points to right [7]
19 Ammonia before noon goes off, reveals guerilla [5]
21 *Sensorites Fury* grips *Savages* around *Tomb* – in school? [7]
24 Nothing grows without weed initially in stony home [5]
26 Iris mixed with GIs for mining family [7]
27 A T-Mat Cher reassembled by mistake in 1960s story [3,5,6]

Down

1 Singular Indian boot flu cured at hospital [2-2,10]
2 Explosive – or tin exploded? [5]
3 Nokia mobile for Lakertyan [5]
4 Girly halo is Time Lady's ambition? [9]
5 Organist is French friend surrounded by *Snowmen* [5]
6 No note for 27ac character [3]
7 Shattered mirror with a tee in 1970s story [3,4,7]
9 Nil serpents? Some back in apothecary [7]
10 Teaser? Inner Retinue initially alert – alerted! [7]
13 Enemy of the world loses end and becomes Morestran [7]
14 Six Roman rulers are Wolves of Fenric [7]
15 Gal, Shirna – goes to camp? [7-2]
20 Companion shuffled one card [5]
22 A sea-locked land – which Tegan traversed? [5]
23 Some Menoptra go mad back on airless planet [5]
25 Mineral extract, like trisilicate? Sounds like an alternative! [3]



DWM 283 crossword solution

Across
1 Biroc
4 Dastari
9 Neska
10 Mir
11 Theme
12 Red Planet
13 Clara
14 *Lords of the Storm*
16 *Temple of Secrets*
22 Adric
23 Ian Marter
25 Evans
26 Ham
27 Lance
28 Avatron
29 Thara

Down
1 Bandril
2 Resider
3 Challis
4 Damon
5 Stretches
6 Attacks
7 Icecano
8 The Garm
15 Frobisher
16 Travers
17 Morgana
18 Locusta
19 Chaplet
20 Estonia
21 Shreela
24 Nimon

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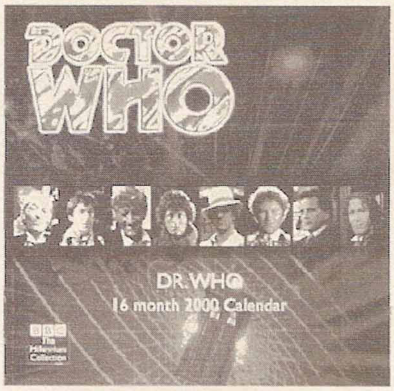
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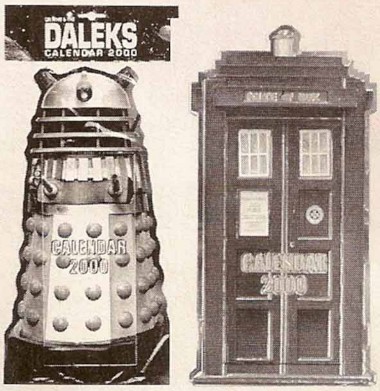
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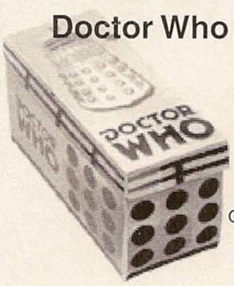

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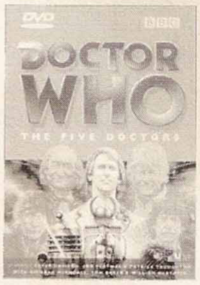
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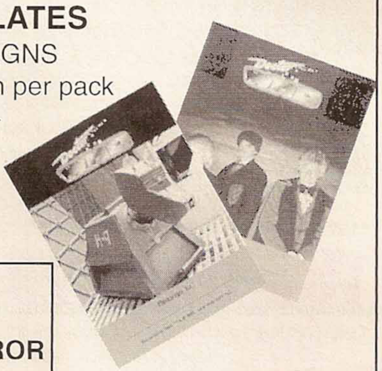

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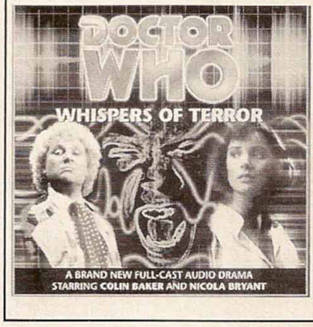
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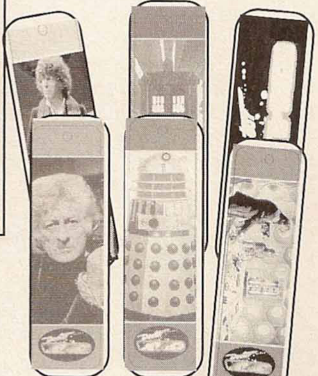

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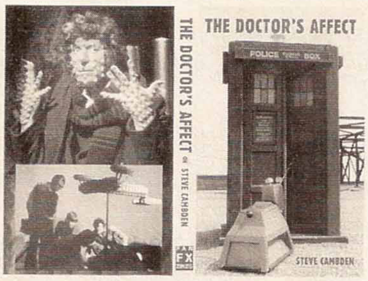
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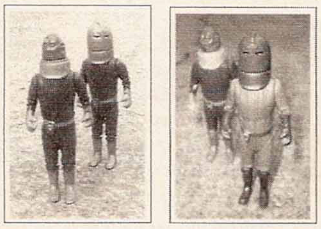

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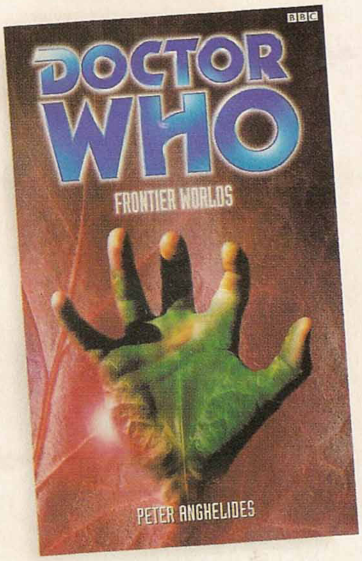
DOCTOR WHO: FRONTIER WORLDS



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Recently, *Shelf Life* promised itself to refrain from making arbitrary references to James Bond, believing the spy's filmed exploits to have been overused as metaphors for a particular scene or performance. Peter Anghelides' *Frontier Worlds* makes this promise impossible to keep.

Imagine *The Seeds of Doom*, its horror adapted by Malcolm Hulke and updated for a present where 'Frankenstein foods' and Dolly the Sheep are a reality. Imagine it tied to slick, cheeky and unbearably tense action, paced with espionage, chase sequences and seductive interludes. Picture it lensed with an eye for visual magnificence – the planet Drebnar's snowscapes and research centres being never more than a page away from the familiar chords of a John Barry soundtrack.

What's perhaps most skilful in this fusing of Doctor Who and 007-style exuberance, is that Anghelides descends neither into shallow cliché, nor loses any of the quirky hallmarks of either series. More, he cleverly positions his adventure where both series overlap. Neither, at heart, science fiction, both enjoy reworking their stories within the genre's various trappings. When it comes to the Bond elements, the alien world is less of a wrench since, metaphorically speaking, the 007 plots have always been off the planet; Drebnar's no more than the Swiss Alps, its forests replaced by jungles. As for the Doctor, it's doubtful he'd be interested in an Ian Fleming-esque stash of diamonds or submarines, but switch the hoard for some biogenetically-tampered alien vegetation and normal service can be quickly resumed.

If Frontier Worlds is like a James Bond film, then it's one with David Cronenberg as its Second Unit Director

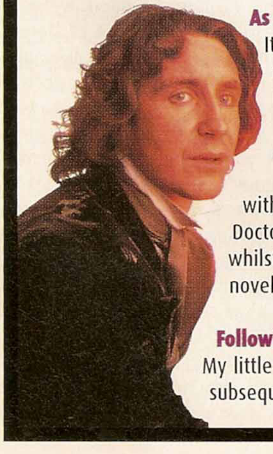
Anghelides ensures all the excesses of the mix are present: from one, the familiar folly of meddling scientists; from the other, cable-car stunts and dogfights in gimmicky airborne craft. Finally, in being able to deliver a line like, "I love the smell of DNA in the morning" with a straight face, *Frontier Worlds* fashions a villain insane and arch enough to be successfully shared by both camps.

Had the Fox Network continued to produce *Doctor Who* TV movies, fare such as this would have suited them well. It's restless, never likely to walk when there's the energy to sprint, funny – and, replete with a combine harvester chase, contains enough bizarre imagery to successfully separate it from its increasingly introspective TV SF rivals. And like the Movie, *Frontier Worlds* cuts through all of *Doctor Who*'s pretensions, returning it to being designed to frighten. While Draconian politics and Gallifreyan Looms offer more considered fictions, the reason the majority of us are here is because we've an almost inexhaustible appetite to witness a hapless character slowly lose his limbs to a winkle-like growth which has already claimed his head. Not since *Deep Blue* has a novel honestly exploited the programme's grassroots appeal as much.

Anghelides writes a roller-coaster. If it's a Bond then it's one where the Second Unit Director has been replaced by David Cronenberg. Between preventing environmental disaster and pop-your-face horror, the pace is maintained even when dealing with the Doctor's terminally dysfunctional companions. If Fitz must be tortured by memories of a dead lover, then far better that he is tormented while soaring through the sky than when sat static, staring into a half-empty mug of coffee. Similarly, if Compassion is to show rare comradeship towards him, then it might as well be written simultaneous to the pair of them running for their lives. On the other hand, *Frontier Worlds* isn't so fast that it forgets its heart. It soberingly explores both senility and suicide, but –

TALKING BOOKS Peter Anghelides

***Frontier Worlds*' author on personal mutation – and how he got the bird . . .**



As a writer, what is, for you, the most influential period of *Doctor Who*?

It's the one [former producer] Philip Hinchcliffe told me – [former script editor] Bob Holmes' scare-the-buggers devilment, the inexorable personal mutation into decay, madness and despair – the body horror that critic Pete Boss calls "the intimate apocalypse". This, plus [former producer] Barry Letts' popular ecological seriousness (did I mention that Nelson Mandela told me never to drop names?).

I have to admit that writing a genre novel isn't terribly original of me, so I try to innovate within the constraints of the existing franchise. Consequently, I prefer to do this with the Eighth Doctor, supplying him with the big villains that made earlier Doctors so impressive in their victories, whilst being freer to develop him, his companions and other new elements, than the 'Past Doctor' novels allow. Of course, *Frontier Worlds* is part of a developing story, but it can be read as a one-off.

Following Compassion, is *Frontier Worlds* serious about its introduction of another new companion?

My little joke on an Internet group has spawned a canary-sized monster I cannot control. With luck, subsequent writers will forget all about it. That worked for Kamelion, didn't it?

DOCTOR WHO MINIATURES

Harlequin Miniatures £2.50 +

Quite what distinguishes Harlequin's *Daleks Invasion Earth 2150AD* Dalek as a 'Mark III' is unclear – other than the fact that, being proud with plunger, perhaps the Mark II is the one with the claw-like appendage which, after show-offishly carrying a tray to the incarcerated Peter Cushing Doctor, revealed itself to be even more clumsy than Roy Castle's chocolate-crushing backside.

No less thickly-skirted is *The Evil of the Daleks*' Victoria, the pressure exerted by her corset apparently finding release in the size of her head. Also in this 20th consignment are Eldrad's Judith Paris form and a Cryon, which is sweet – but nowhere near as head-turning as the sexy pewter of the female Movellan.

Arc of Infinity's Omega serves for the sculptors' obsession with impossibly small detail. Unfortunately, they're absolutely cornered when faced with Tara's Wood Beast [pictured]. Accurate, if lacking Roy Wood's haircut, it still resembles the kind of costume which *It's a Knockout* would force upon competing provincial townsfolk: "It's through the inflatable trees, round the statue . . . Oh! Disaster! He's dropped the Key to Time – and Swindon are *really* in with a chance now!"

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Holding up two 14-inch calendars of sturdy, novelty-cut cardboard, there resonated within me a wave of familiarity. Dramatic seconds passed as my mouth involuntarily dried and I began to crave unreasonable quantities of milk. That was the clue – Weetabix!

Recalling the cereal's first *Doctor Who* stand-up figures promotion, these similarly-artworked, amorphously-bordered icons tower like 1974 examples caught in the Robot's disintegrator gun. Believe me, this is a far more comforting analogy than imagining the monstrous size of the Weetabix box from which these might have fallen.

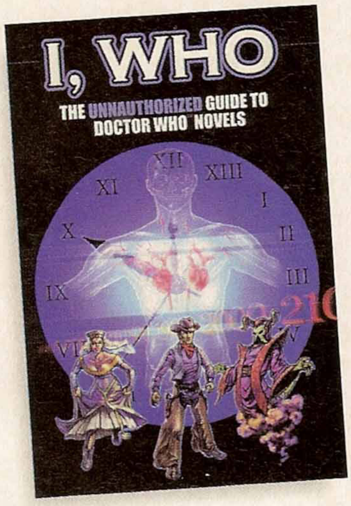
The calendars themselves focus upon the 1960s Dalek films. A poster from the first film is replicated 12 times as a backdrop to your appointments at the dentist's beneath the cunningly-camouflaged casing of a 2150 AD Dalek, whereas Peter Cushing, Louise and Susan wave tirelessly on from behind the doors of the TARDIS. A pity that, unlike the Weetabix figures, there's only a choice of two, denying us the opportunity to tear 12 leaves off, say, Alpha Centauri's little yellow belly . . .

as is the novel's rule of thumb – also finds action with which to illustrate these ideas.

Frontier Worlds is unlikely to satisfy readers who seek more ambition from their fiction – and it could be argued that such an adventure, where nothing is ever left just thought or said, is more suited to the graphic novel. But it's impossible to tire of its intrepidity.

Exhilarating.

I, WHO: THE UNAUTHORIZED GUIDE TO THE DOCTOR WHO NOVELS



Non-fiction Sidewinder Press **Author** Lars Pearson **RRP** £10.00 inc p&p **ISBN** 0 9673746 0 X **Available** Now [see ads in **DWM**s 281 & 282 for details]

A formidable and indispensable companion to original Doctor Who fiction.

One suspects that Lars Pearson isn't the first to attempt to write a chronicle of the original *Doctor Who* novels. It's an idea with an assured audience – and, until Big Finish has acquired a more extensive back catalogue, is just about the only *Doctor Who* guide left unwritten. That others have failed to appear must be due not to a lack of enthusiasm, but to the sheer enormity of the project – and to the fact that, whereas every mention of Ace's mother and Gallifrey made in *Timewyrm: Genesys* would have been lovingly logged, by the time of *Transit*, most would have succumbed to the wish that such a task was being undertaken by someone else.

The sheer enormity of I, Who suggests the author must have embarked on a heroic programme of re-reading

Well, someone has – bejesus, they *have*! Lars Pearson traverses 148 novels with no hint that the journey has crumbled his sanity. Is he human? Does he sleep – or, when weary, merely plug himself into the mains? Does he read, or is information simply downloaded through a slot in the back of his head? Has he the ability to perform word searches on the back of his eyeballs? Obviously such quantities of information cannot be gathered from memory. The author, besides absorbing two new novels a month, has clearly thrown himself into an heroic programme of re-reading. *Shelf Life* wonders whether he should be extended congratulations or sympathies.

I, Who abandons any divisions between the Virgin and BBC lines, the two shuffled and ordered to how they would have fallen within the run of the television series. Even *The Nightmare Fair* and *Mission to Magnus*, the late 1980s/early 1990s novelisations of unmade Season 23 scripts, turn up following the Virgin Sixth Doctor novel *State of Change* (although, inexplicably, *The Ultimate Evil*, the third in the *Missing Episodes* series, is omitted). For even more complicated reasons, Virgin's single Eighth Doctor novel, *The Dying Days*, crops up a quarter of the way through the current BBC run.

The guide's prerequisite is to illustrate how each novel builds upon *Doctor Who*'s accepted TV universe, dodging the issue of whether or not the books qualify as canonical by suggesting that what's more important is whether they count for you – and one presumes that they will if you've sought out and purchased *I, Who*. The chosen format is familiar from other unauthorised series guides, be they *Doctor Who* or *Frasier*. Novels are first summarised, then dissected within a number of categories, mainstays being 'TV and Novel Tie-ins', step-by-step examinations of 'Character Development', and in the 'Sex and Spirits' section, a checklist of zipper action. Concluding each analysis, the author offers a short review. These, often blunt and full of spin and metaphor, waste very little time clarifying the guide's preferences, favouring contentious examples and books which could be used as defence against anyone who calls *Doctor Who* silly. Unfortunately, like a story poll Top Ten which includes *Pyramids of Mars* and *The Tomb of the Cybermen*, the recipients of its plaudits become predictable enough to make surprisingly dreary reading. In ways it's a shame Lars' opinions reflect, measure for measure, the majority view. Not that I wish him to be complimentary about a Mark Morris book, or even approach a pleasantry when dealing with a Gary Russell, for *my* sake alone – it's just that individuals are usually more prone to the idiosyncracies which make fandom so fascinating and discursive.

There's no such shortage of individuality displayed in the round-table discussion between *Doctor Who*'s most prolific and influential novelists also included here. But even with *Interference* author Lawrence Miles wishing to scrap *The Deadly Assassin*, and Steve Lyons trumpeting *The Trial of a Time Lord*'s ideas, it's Justin Richards, due to his recent appointment as BBC range consultant, who cannot help but be the most arresting, his views of the Eighth Doctor books clearly in opposition to certain current trends.

I, Who must be content with being forever incomplete, the proof copy sampled here being six books behind already. However, for the dedicated, the newcomer and not least the reviewer, it'll take many a year before this is anything less than the ultimate bible. It's as required in these times as *The Making of Doctor Who* was in others.

THE DOCTOR'S AFFECT

THE DOCTOR'S AFFECT
POLICE BOX
STEVE CAMBDEN

Non-fiction FX Fanzines **Author** Steve Cambden **RRP** £9.99 inc p&p **Available** Now [mail-order only, via Galaxy 4 – see ad in **DWM** 284 for details]

A true story of doggedly pursued fan ambition.

Steve Cambden's account of life before, during and after becoming K9's assistant operator begins as a nostalgic piece of commonplace fascination interchangeable with the story of any *Doctor Who* fan's formative years. Yet it ends as a book many would wish they'd had the chance to write.

Friends with big ideas – those who talked endlessly of becoming scriptwriters, set designers, even the Doctor – all echo Steve's near-obsessive desire to work in special effects. The book's instant familiarity establishes an affinity between author and reader. As the 20th birthday issue of this very magazine ably demonstrated, we've all been horrified by a change of Doctor, shared the inspiration to model-make, however ham-fistedly, or been seized by the cramps on coming face-to-face with the likes of Elisabeth Sladen. So it's with the same understanding that cemented Nick Hornby's *Fever Pitch* as a totem for everyone who's ever called themselves a fan of anything that *The Doctor's Affect* captures the passions which have shaped its author.

From chancing upon K9 in a local shop window in 1978, and through his apprenticeship under the prop's operator, Nigel Brackley, the book's style shifts as Steve slowly becomes involved

> **The Doctor's Affect bursts with the enthusiasm of a 16 year-old fan who finds himself working with his idols**

in *Doctor Who*'s visual effects. The detailed diary entries he's adapted result in the work reading like an autobiographical technical manual. The difficulties of breaking into special effects are covered with the similar minutiae of detail afforded the recording of *The Horns of Nimon*'s modelwork.

Consequently, *The Doctor's Affect* has broad appeal. If its technical obsessions begin to tire, the reader can draw fascinating insights from the many behind-the-scenes ructions *Doctor Who* experienced throughout Seasons 17 and 18.

It's easy to imagine how, in such a period of high emotion and instability, this account could become sensationalist. Yet one gets the impression Steve never builds his part. The highs and lows of the show's artistes are dutifully conveyed, but never gossiped about; nor is he caught speculating or presuming to know better, often – as with his reporting of *Nightmare of Eden*'s tense recording – preferring ignorance to further investigation of its problems.

As can be expected, *The Doctor's Affect* also has plenty of light-hearted revelations. *Shelf Life*, having once split D84's pants while in costume for a charity event, can fully appreciate how distance can lend humour to Steve's fretted-over anecdotes of accidental vandalism – although his implication that he was involved in the unintentional sabotage of Davros' *Destiny of the Daleks* chair still retains the smell of a teenager's dreams about to slide, irretrievably, away from him.

Like Lars Pearson's to *I, Who*, Steve's dedication to his self-published writing project is unequivocal. Completed in his 36th year, the book still bursts with the enthusiasm which might be expected of a 16 year-old fan working alongside his idols. This delight and disbelief shields, for the most part, the author's own personal development, for the 'affect' of the title is ultimately a rather sad one. Having got so close to his hero, the realities of the Doctor's magic were revealed only as the product of hit-and-miss television – and a change in the show's artistic direction had, by 1981, contributed to a diminished interest in him. It's something of a lesson for us all.

Clearly, as detailed in the last-but-one chapter, the problems encountered in getting his memoirs published have been complex. Steve cites many publishers who first encouraged and then disappointed him. Bygones aside, I suspect the author is happier to have a paperback of his own – one over which he's had total control.

"Hello? Operator?"

A spirited rite-of-passage. DWM

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Thrilling adventures in Time and Space

PART FIVE DOG DAYS

Pet projects

Chris Howarth and Steve Lyons continue to explore the shadier byways of the Doctor Who canon – and discover a spin-off range to make all hardcore fans sit up and beg.

Sun readers were up in arms. It was 1980, and incoming *Doctor Who* producer John Nathan-Turner had just made an announcement of dreadful portent. No, the series hadn't been cancelled or even suspended; in those innocent days, the devastating blow which had sent a nation reeling was the impending departure of a popular companion. Despite a concerted tabloid campaign, with free stickers and everything, K9 trundled off screen in January 1981. But leaving the show which spawned him turned out to be a canny move for the tin dog – one that enabled him to enjoy a spin-off career to rival even that of the Daleks . . .

There had been earlier attempts to set K9 on the road to stardom. In 1979, Target followed its *Dalek Special* with *The Adventures of K9 and Other Mechanical Creatures*, written by Terrance Dicks and published in a similar format. The first half of this book – the bit about the title character, rather than his artificial brethren – has the Doctor himself narrating K9's history, TV serial by TV serial. In the dark days before the *Programme Guide*, this must have been a useful reference tool – at least to anyone whose interest in *Doctor Who* extended no further back than *The Invisible Enemy*.

K9 trundled off screen to enjoy a spin-off career rivalling even that of the Daleks

The tail-end of the same year saw K9 enjoying his first honest-to-goodness solo adventure, in **Doctor Who Weekly** 12. Steve Moore and Paul Neary's four-page comic strip *K9's Finest Hour* pitted the title character against the villainous Rolgof, an assassin in the employ of the Sontarans. However, the diminutive hero's shortcomings are cruelly exposed when Rolgof advises his robot henchmen on the best way to deal with him: "Hold his head pointing away from you so he can't shoot you – then pick him up and take him away!"

Nevertheless, **Weekly** readers wanted more, and, five weeks later, K9 became the first television companion to accompany the Doctor on his ongoing adventures in Marvel-land. In fact, until the advent of Peri, he was the only television companion to be afforded that honour. Not that the likes of Adric and so on were missed, as Marvel took inspiration from *TV Comic*'s semi-legendary John and Gillian Who and created a whole plethora of new assistants for the Doctor, from Sharon (the first ever black companion, who hailed from Blackcastle) to Gus (the first ever American companion) to Frobisher (the first ever penguin-shaped companion).

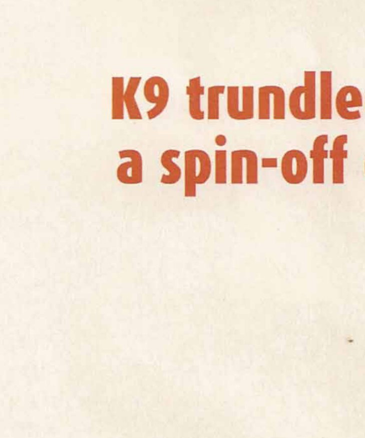
K9 debuted in the two-part *Timeslip* (in which the Doctor regressed to his First incarnation via a one-page cameo featuring the Second and Third), although it was the following story – the flawless *Doctor Who and the Star Beast* – that really established him as the mechanical mutt we all know and love, by having him break down and therefore absent from most of the action.

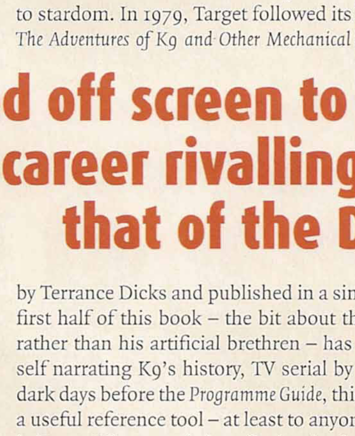
However, it was only when he cut his master's lead that K9 really came into his own, achieving two things that the Daleks had barely dreamed of. One of these, of course, was his own televised spin-off adventure – but even before that, he soared onto the shelves of high street stores in his own range of original novels.

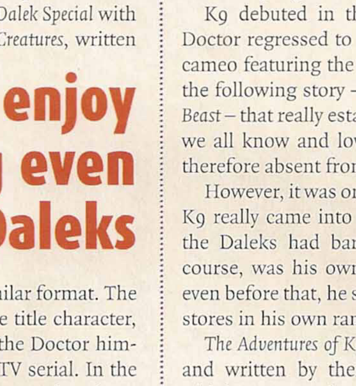
The Adventures of K9 were published by Sparrow Books and written by their star's co-creator, David Martin, which must surely guarantee them a place in any fan's personal canon. They appeared in time for Christmas 1980, thereby assuring television viewers that K9's imminent and much-heralded on-screen farewell didn't have to mark the end for the character.

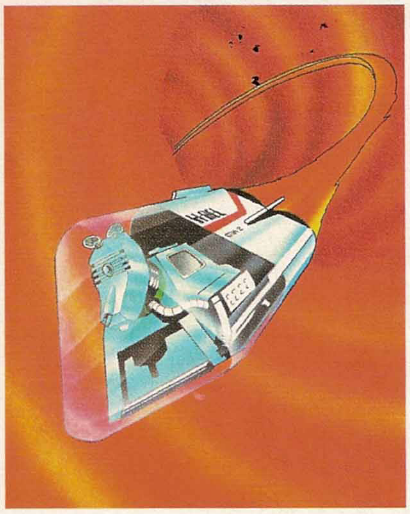
In fact, while it is never explicitly stated, the four-volume series presumably features the further adventures of K9 Mark I. A willing agent of the Time Lords, he is sent to undertake only the most dangerous missions in his personal spaceship, K-NEL (or K-NEL Mark 2, in books two to four), an extension of his own central computer (it says here). (Incidentally, is it just us or does K-NEL sound a bit rude if you say it fast enough?)

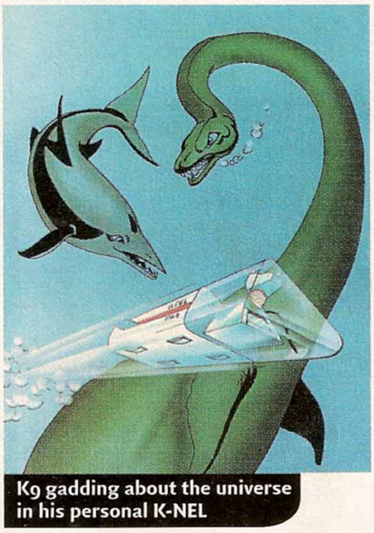
For some strange reason, Sparrow assumed that only very young readers would be interested in K9's ongoing adventures – and they targeted the books accordingly, with big print, a tiny word count and lots of colourful pictures (one of which is printed upside-down – watch for it). A great pity, since the first of the series, *K9 and the Time Trap*, is just a copyright case away from being a major continuity-fest [see panel]. The next two books, *K9 and the Zeta Rescue* and *K9 and the*











K9 gadding about the universe in his personal K-NEL

Beasts of Vega, don't quite live up to the promise shown by the first, but *K9 and the Missing Planet* begins well enough, displaying overtones of both *The Pirate Planet* and *The Sun Makers*. Sadly, it soon develops into a complex tale of synchronous evolution that becomes harder to follow than the most ponderous *New Adventure*.

Unlike Marvel, World Distributors had been using TV companions for years, so there were no copyright issues at all when they thrust K9 into the spotlight for *Every Dog Has His Day*, a comic strip in their 1981 *Doctor Who* annual in which he overthrows a robotic revolution single-handed, as it were.

The company later demonstrated too much faith in the idea of *K9 and Company*, by approaching the BBC six months before transmission of the pilot episode – *A Girl's Best Friend* – for approval to produce a tie-in tome. Unfortunately, by the time the 1983 *K9 Annual* saw print, almost 18 months later, all hopes for further episodes were dead and buried, making it seem outdated.

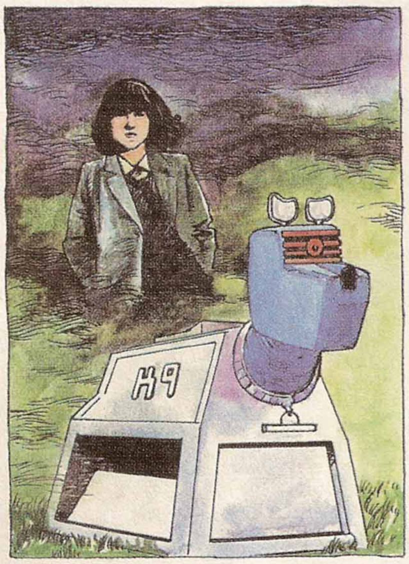
Freelance writer Mike Wild penned the book's six stories, which see K9 Mark III teamed once again with new chums Sarah Jane Smith and Brendan Richards. With only one script to go on, Wild made the logical assumption that quasi-supernatural elements would have featured in all of the trio's exploits. The opening adventure, *Powerstone*, sets the tone with the discovery of a skeleton and a coven of hooded witches searching for their lost powerstone, whatever that is. Amusingly, it's illustrated by a piece of artwork that makes a prone K9 look too fat to get up. In *The Shroud of Azaroth*, the appearance of the eponymous goat-headed demon briefly lets us think that we've stumbled into genuine supernatural territory before it's revealed that the horned beast from hell is actually a character in a movie, albeit one being made in the house where the real Azaroth cult conducted their rituals (in hoods, no doubt). Next up, *The Hound of Hell* is a bit of a variation on a theme, as the hooded figures up to no good therein are druids rather than witches.

Wild obviously felt that *Doctor Who*'s Loch Ness was densely populated enough, as he moved the action cross-country a bit for *The Monster of Loch Crag*. The monster in question turns out to be a disguised mini-sub (Loch Ness has played host to a fair few of those in its time too). *Horror Hotel* features more hooded figures, one of whom is felled by a karate chop from Sarah. But the final story, *The Curse of Kanbo-Ala*, sees members of an ancient Indian cult on the trail of a missing idol, and *they* have turbans on – in fact, no hoods appear in this story at all.

In fairness, hooded figures feature prominently on the cover and frontispiece of the annual, so no-one can say they didn't know what to expect. Indeed, the book works perfectly as a spin-off from *A Girl's Best Friend*. Had the brief encouraged the writer to be diffuse in his approach, it could have read like a completely disconnected piece.

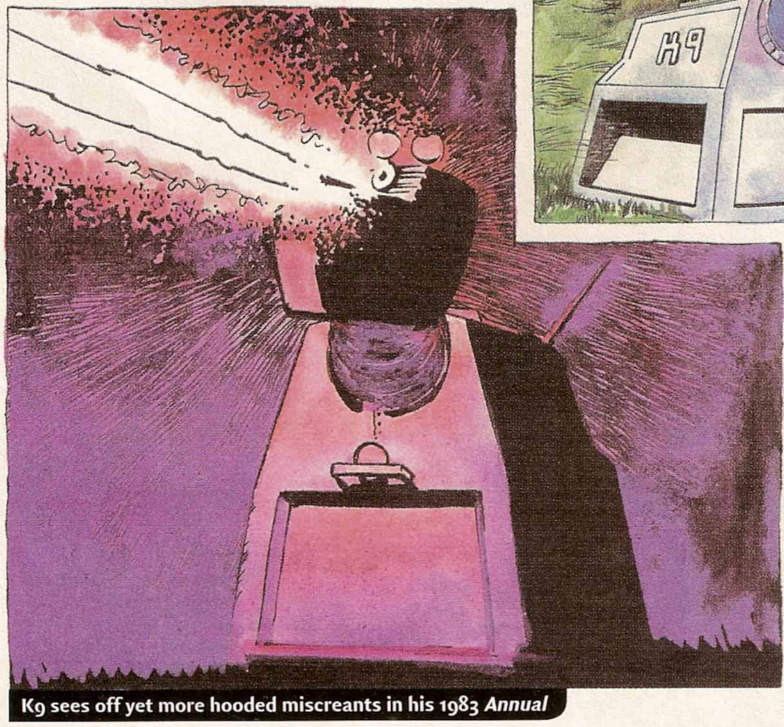
The 1983 K9 Annual works perfectly as a spin-off from A Girl's Best Friend

Elsewhere in *Doctor Who* apocrypha, a change was underway. References to the show's past, once almost unheard-of, were becoming more commonplace. Perhaps the continuing popularity of the Fourth Doctor in America was to blame, or the fact that 1981 saw the first 'out-of-Doctor' repeats in the UK. The high-profile comeback of both K9 and Sarah might have served to remind viewers and merchandisers that *Doctor Who* had a history ripe for exploitation. Or perhaps it was just that the series itself had become obsessed with its own backstory. Whatever the reason, Target Books slowly found the confidence to novelise more older adventures, bereft of their infamous 'Changing Face of Doctor Who' explanations, whilst back-up strips in **DWW**, soon to be **Monthly**, paraded the whole gamut of forgotten monsters from Autons to Zygons, with maximum sadness being perhaps achieved when the Dominators and the Quarks had a big fight with UNIT.



When 1983 saw the release of a *Radio Times* special to mark the 20th anniversary of *Doctor Who*, no one batted an eyelid at the fact that the customary text story – by script editor Eric Saward – was a continuity-heavy piece that re-examined the very beginnings of the show. Not only did *Birth of a Renegade* feature both the Master and the Cybermen, it sought to clarify once and for all the relationship between Susan so-called Foreman and her questionable grandfather. Saward proffered the view that there was no genealogical link and that Susan was really the Lady Larn, a Gallifreyan noblewoman and Rassilon's only surviving descendant. Despite its pedigree, fans have failed to embrace this revisionist account of the Doctor's early days. As far as they're concerned, if Susan called the First Doctor 'grandfather' then that's what he damn well was.

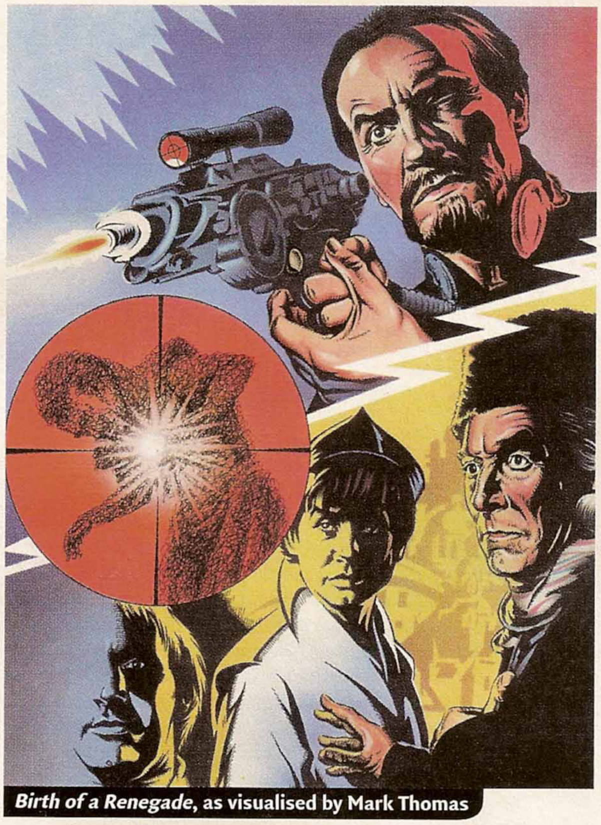
Even, World Distributors' Annuals jumped onto the continuity bandwagon,too – albeit belatedly and half-heartedly – by teaming the Fifth Doctor with Brigadier Lethbridge-Stewart and UNIT and using the Master a few times (originally at the suggestion of Mike Wild, who incorporated the arch-fiend into a story in the 1983 edition).



K9 sees off yet more hooded miscreants in his 1983 *Annual*

One item of merchandise that drew from all eras of the show was the *Doctor Who* Role-Playing Game, released by FASA in 1985. With this, any fan could pretend to be a Time Lord or companion and go gadding about the *Doctor Who* universe – although the rulebooks did take a few liberties therein. The Movellans, for example, are 'revealed' to have been constructed as a servitor race for the Vanur, who killed their masters when the Vanuri central computer went bonkers. The Sontarans, apparently, were known as the Anar until their dictator, General Sontaris, decided to wipe them all out and replace them with clones of himself.

Four scenarios – *The Iytean Menace*, *The Lords of Destiny*, *The Hartlewick Horror* and *The Legions of Death* – were produced for use with the game (although, with each



***Birth of a Renegade*, as visualised by Mark Thomas**

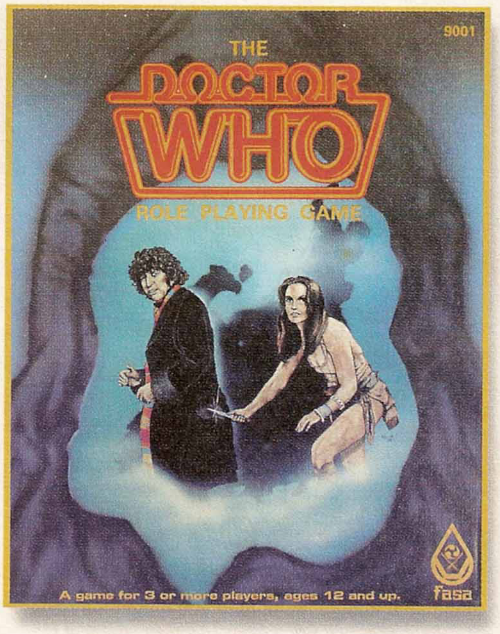
providing an endless number of possible adventures for different groups of players, it's difficult to bestow any sort of canonical status upon them). Perhaps of more interest is *Tabby Cats and Time Lords*, a short story from the *Player's Manual*, which guides readers through the steps necessary to generate a character. Written by Guy W McLimore Jr, this told of the Master's attempt to 'charge up' a stolen Gallifreyan telepathic mask so that he can kill Time Lords with it. Proving to be as poor a villain as ever, the Master is foiled by renegade Time Lord Stan and his cat burglar assistant, Tabby.

As an adjunct to the Role-Playing Game, FASA released two *Solo-Play Adventure Game Books* in the USA. These allowed readers to 'become' the Doctor, taking decisions for him and occasionally testing his skills with some dice as per a stripped-down version of the RPG's rules. The first book, *Doctor Who and the Rebel's Gamble*, was an interesting tale about one man's attempts to change the outcome of the American Civil War starring the classic TARDIS line-up of the Sixth Doctor, Peri and, er, Harry Sullivan. Writer William H Keith Jr must have liked Harry, as he turned up in the second book too – albeit this time in the more familiar company of the Fourth Doctor and Sarah. In fact, this makes *Doctor Who and the Vortex Crystal* the very first *Doctor Who* spin-off story to star a past incarnation of the Time Lord. As if that wasn't enough, Keith dived headlong into continuity, coming up with both Daleks and Chronovores. And, in a brazen bid for canonical status, he introduced time paradoxes into both books to explain how every one of the various paths through them can be incorporated into broader continuity.

Merchandisers realised that Doctor Who had a history ripe for exploitation

The 'game book' format was quite popular for a short time, so it's not as big a coincidence as it might seem that FASA's publications were issued almost simultaneously with half-a-dozen like-minded attempts from Severn House in the UK. However, the two series were very different in style, approach and content. Indeed, anyone who still believes that the best way to put together a line of *Doctor Who* novels is to simply ask a few writers of the TV series to contribute should be forced to read all six *Make Your Own Adventure With Doctor Who* books (repackaged under the *Find Your Fate* banner in America).

Written by such luminaries as Philip Martin, Pip and Jane Baker and William Emms – his first original *Doctor Who* story for 21 years! – these books were shorter and less complex than their American counterparts. They each cast the reader in the role of a new companion (normally un-named, but sometimes called Chris) who joins the Sixth Doctor and Peri. However, some writers, like William H Keith Jr, believed that, even with that pair in the TARDIS, there was room for one more. Michael Holt, previously the author of Magnet's *Doctor Who* Quiz Books, chose to bring back Turlough to do nothing much of import in *Crisis in Space*. David Martin chose (wait for it . . .) K9. Mark III, that is – for anyone who reads Martin's *Search for the Doctor* will be given a loan of the robot dog by the (unseen) Sarah Jane Smith. And that's not all. The book also treats us to return appearances by Omega – the real deal this time, even if his new two-tone mask makes him look like a comic book super-villain – and, most excitingly of all, *The Armageddon Factor*'s Brixton-based Time Lord, Drax, here seen in a TARDIS shaped like a Cadillac.



The Bakers, not surprisingly, brought back their most famous creation too, in their *Race Against Time*. However, their interpretation of the series' format is a unique one. The reader is called upon to make few actual decisions during the course of the adventure, but does get to tackle some mazes, spot the difference puzzles, trivia quizzes and substitution codes. Such fun! It's particularly galling to have to roll a die to see if you notice anything suspicious about an old washer woman in a shawl, when it's bleeding obvious to anyone with eyes that it's the Rani in her favourite disguise.

Contrary to popular belief, 1986 was a fantastic year for *Doctor Who* stories, at least by volume. It's just that most of them weren't on TV. Apart from the eight game

Mystery machine

K9 AND THE TIME TRAP 1980

Source *The Adventures of* K9 No 1, published by Sparrow
Writer David Martin
Characters off the telly K9 (Mk I?), the Time Lords (unseen), *not* Omega
Story K9 investigates the mysterious 'vanishments' of Rigelian ships by flying around with a battle cruiser attached to K-NEL as bait. Sure enough, he is swallowed by a gas cloud and dragged into the crimson domain of a time trap. Here he meets Omegon, who is collecting ships to send against Gallifrey. It seems to K9 that Omegon's plan is perfect. Then he escapes – though we don't know how – and puts paid to the attack by ejecting from K-NEL and sending it to crash into Omegon's flagship. The Rigelians build their saviour a new and better K-NEL, though the ungrateful hound doesn't consider go-faster stripes an improvement
Continuity K9 reports to Gallifrey High Command. He threatens Omegon with dematerialisation. Omegon claims to have met K9's master and to have once been a Time Lord. He harnessed the power of a thousand suns to give his race time travel, and they repaid him by marooning him. So, nothing like Omega then

K9 and the TIME TRAP
DAVID MARTIN

EVERY DOG HAS HIS DAY 1980

Source Comic strip in World Distributors' *Doctor Who Annual* 1981
Writer Clive Hopwood (art by Mel Powell)
Characters off the telly The Fourth Doctor, the second Romana, K9 Mk II
Story The planet Phoenix is being prepared for habitation, and robots outnumber the scientific personnel a hundred to one. When the Doctor, Romana and K9 arrive, the humans are ➤

under attack from warrior robots, reprogrammed by the deputy controller Daneman because he wants to conquer the galaxy. Being a robot, K9 is able to get past the guards and persuade the main computer to set the industrial robots against the warriors. The industrial robots have the advantage of numbers. They win, and the warrior robots kill Daneman. K9 is crowned king of the world and proposes that humans and robots should live together in peace

Continuity Romana finds the presence of so many machines unnerving, though at least she has the decency to apologise to K9 for her robophobia. The Doctor always wondered what the 'K' in K9 stands for. He mentions the Three Laws of Robotics, as conceived by Isaac Asimov, and the wooden horse used by the Greeks (and his first self) at Troy

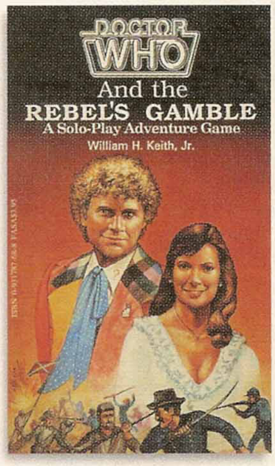
DOCTOR WHO AND THE REBELS' GAMBLE

1986

Source One reading of a FASA *Solo-Play Adventure Game Book*

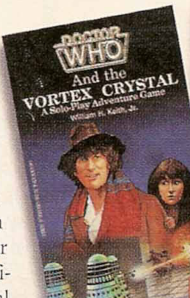
Writer William H Keith Jr

Characters off the telly The Sixth Doctor, Peri, Harry



Story The Doctor tracks a dangerous time leakage to 19th century America, where he decides to go fishing. He meets Dr Carl Jenner, who has been transported here from the future along with one Everett Marshall, who actually came from this time in the first place and who now wants to change the outcome of the American Civil War. The Doctor confronts Marshall as he searches for some lost orders that his enemies are destined to find. Marshall has Peri taken away, and the Doctor is shot as he attempts to escape. Regenerating, he proceeds to try to rescue Peri, but is shot again. He regenerates, but it's now too late to stop Marshall. The South wins the war, Russia develops the nuclear bomb before America and the timeline is shattered

Continuity The Doctor seems obsessed by Peri's 'slacks'. He controls his regenerations so that he keeps his old appearance and personality – but why? The time leakage was the result of a time loop caused by the Doctor's success at combating the effects of the time leakage; therefore, his failure means that this adventure never happened. Phew!



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SEARCH FOR THE DOCTOR
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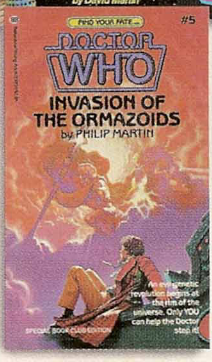
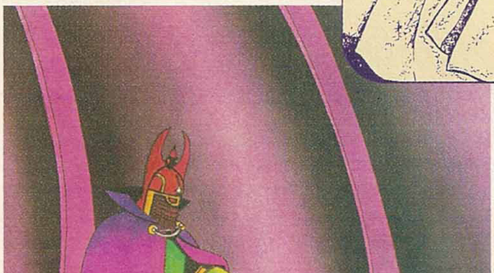


books above and ongoing exploits in what was now called **Doctor Who Magazine**, there was *Slipback* on Radio 4, colour reprints of recent **DWM** strips in six mini-comics given away by Golden Wonder and, perhaps most significantly, the first two real, proper-sized, scenes-in-the-right-order-and-everything novels based on the series.

When most people think of the Doctor's companions, they tend to picture curious young women who scream a lot and then fall over. Perhaps Target was keen to avoid this stereotype when it instigated the *Companions of Doctor Who* series. Or perhaps we're just underestimating the appeal of Turlough and Harry – as it was they who, once again, were plucked from continuity limbo to be given new life on the printed page.

Harry Sullivan's War was penned by the actor who played its star, Ian Marter himself. Not only did it feature cameo appearances by the Brigadier and Sarah (who should surely have headlined the debut novel), but it also scored over its predecessor, *Turlough and the Earthlink Dilemma*, by being quite good. However, Marter all but faced accusations of plagiarism when his attempts to turn his character into a blundering super-spy produced a sequence at the Eiffel Tower that was rather similar to scenes in the then latest James Bond film, *A View to a Kill*. Marter said he hadn't even seen the movie, and we believe him: intentionally ripping off something that's going to be seen by millions of people worldwide hardly makes sense, does it?

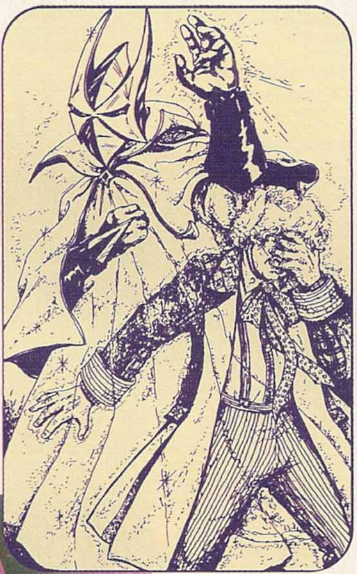
Alas, the year ended on a decidedly sour note, with fans being dealt the bitter and unexpected blow of a second cancellation crisis. After 20 years of almost continuous publication, World Distributors decided to call it a day, and no *Doctor Who* annual appeared for 1987.



Top: Omega Mark III. Here: 'Omegon' and K9

The books had seen something of a renaissance in the early 1980s, thanks to new staff writers such as Mike Wild and Clive Hopwood (responsible for 1982's seminal *Conundrum* and for *Plague World*, a satirical swipe at the publishers themselves, which apparently went unnoticed). They even managed to score a remarkable coup by publishing the very first two adventures of the Fifth Doctor in any medium. OK, so maybe his costume hadn't been designed yet, and *The Key of Vaga* and *Planet of Fear* had to be illustrated with head shots of Peter Davison sporting his *All Creatures Great and Small* hairstyle – but it counts.

Threatened with the loss of its long-standing licence, the company had also adopted a subtle change of policy. One major plus to the final few annuals – and not before time – was the inclusion of some articles about the series itself, in place of the usual facts about space (though some of that stuff remained, as if World felt they hadn't yet taught us all they could on the subject). Plans were also considered to have each annual resemble a TV season, with fewer but longer and more elaborate stories making up the content. They never quite pulled that off, despite some of their best attempts to recapture the feel of the programme since 1965 (although, in fact, the stories *The God Machine* and *The Armageddon Chrysalis* in the 1983 edition were originally written for an unpublished *Blake's 7* annual).

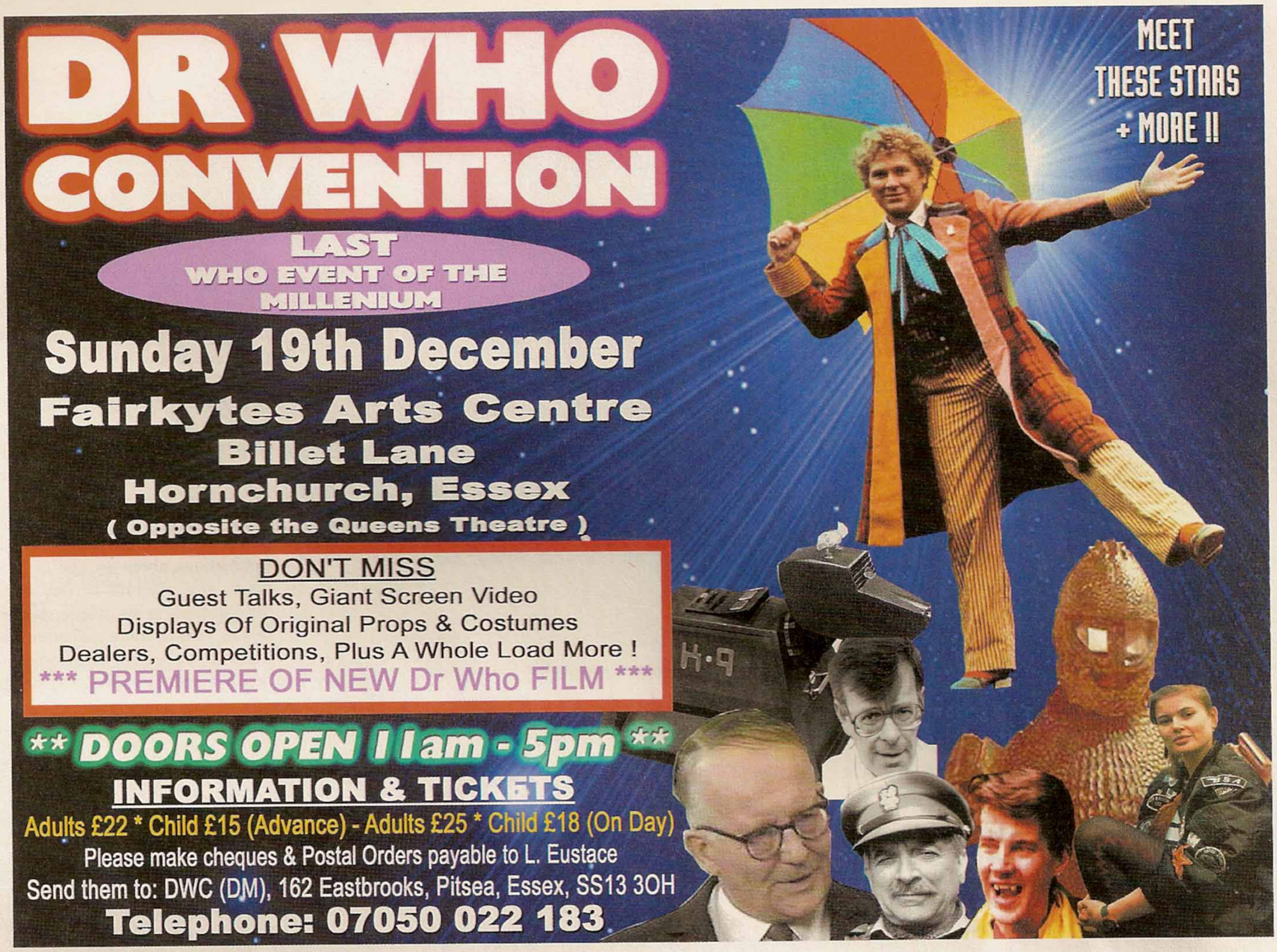


Fittingly, World's final effort gave us a hint of the shape of *Doctor Who* fiction to come, as the majority of it was written by a fan of the series. John Davison White had read several of the earlier annuals and, not surprisingly, he thought he could do better. He wrote to World, who obviously thought he could do better too as they invited him to submit some material. In the end, he was responsible for five of the book's seven stories (all but *Beauty and the Beast* and *The Radio Waves*, if you must know).

The *Companions of Doctor Who* series fizzled out too, which was a pity as Target still had plenty of companions to go for: Ian, Steven, Ben, Jamie, Adric etc. The company's next attempt at 'original' novels would be the equally short-lived *Missing Episodes* books which, beginning in 1989, would adapt some of the lost stories from *Doctor Who*'s aborted 23rd season, only to prove that we hadn't missed all that much.

In the meantime, though, one particular companion would not be denied one more day in the sun. The *Companions of Doctor Who* line was revived briefly in 1987 for Terence Dudley's long-awaited novelisation of his own script of *A Girl's Best Friend* (although the book went out simply under the title of *K9 and Company*). Sadly, as far as solo action went, this was to be K9's last gasp.

But maybe we shouldn't write off the canine computer so easily. After all, just as the Daleks looked out for the count, their recent appearance on a Royal Mail stamp proved to all and sundry that they hadn't been licked yet. Recent plans to return K9 to TV don't appear to have come to much, but anyone who doubts the appeal of robot dogs needs only to check out the sales figures for those actual ones from Japan. And, hey, if Basil Brush can make a multi-million pound comeback from the TV wilderness, then why not K9?



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It's the end, but . . .

by **The Watcher**

Once upon a time, in that mysterious vortex where time and space are one, a child at primary school bought his first ever *Doctor Who* novel. Not only did it deliver, in the words of the flyleaf, an exciting adventure with the Daleks, but it opened up an embryonic awareness that long before the days of the ruffle-shirted gent who had recently sacrificed his life to save the cosmos from a gang of overgrown arachnids, there had been other, more elusive occupants of the good ship TARDIS. With unalloyed pleasure I drank in the details, discovering that the whole odyssey had begun one foggy night in a place called Barnes Common, where a rocket research scientist called Ian Chesterton rescued a bloodstained part-time geography teacher called Barbara Wright from a terrible car crash that had happened while she'd been driving her enigmatic private pupil Susan English home. So *that* was how it all began.

I've just read that opening chapter again. In the whole vast body of *Doctor Who* literature there's nothing else remotely like the bizarre, hallucinatory atmosphere of that foggy prelude, as petrol fumes hang heavy in the air, dead lorry drivers slump across steering wheels, Ian smokes moody cigarettes and concussed characters faint away in fits of nausea. For a few years I genuinely believed that this melodramatic mix of Conan Doyle and Raymond Chandler was how *Doctor Who* had really started.

Many of the most evocative moments which still reach me across the years from those old Target books are the bits I later discovered to be shameless embellishments. Some, of course, were simply a case of the author achieving in print what was impossible on screen. I long ago resigned myself to the fact that the first Dalek story doesn't really feature Ian battling giant Drashig-like swamp creatures. Words couldn't express my dismay at discovering that *Terror of the Autons* culminated not with the appearance of "a many-tentacled monster, something between spider, crab, and octopus", but with a breathtakingly unimpressive smear of Chromakey.

But the devil was in the detail, in the emotional histories and internal monologues foisted on minor characters in those lovingly assembled early novels. Miss Dawson's romantic attachment to Dr Quinn in *The Cave Monsters* elevates an incidental character to the status of tragic heroine for a chapter or two. In the same book, Major Baker gains not just an extra letter 'r' but a startling background about his discharge from the Army after a dishonourable act in Londonderry. In fact, I suspect *The Cave Monsters* was my favourite novelisation in those long-gone days for the very reason that it contained so much of this stuff – there was the prehistoric prologue, the curiously named Jock Tangye who helped spread the Silurian plague to London, and the *tour de force* of Morka's alien perspective for the duration of a chapter in which the Doctor becomes 'Frock Coat' and the Brigadier 'Fur Under Nose'.

The all-time classic has to be the opening chapter of *The Dinosaur Invasion*, which acquaints the reader with one of the great anti-heroes of modern fiction: Shughie McPherson. Malcolm Hulke's decision to entrust the scene-setting to a self-centred, drunken, unemployable Glaswegian football hooligan must rank as one of the more unusual leaps of faith in the history of children's publishing. Shughie is unfazed by the deserted London because he's so inured to his own domestic utilities being cut off that he notices nothing amiss – until he runs out of food and booze, ventures outdoors and promptly joins the slain milkman on the tarmac. So potent was the impact of this prologue that I'm amazed now to discover it's no more than four pages long, but I'm gratified to find that I recalled the line "A massive claw hit him in the face" verbatim. Shughie McPherson. Crazy name, crazy guy.

Part of me still thinks of The Doomsday Weapon as Jo Grant's first story

The Final Test

Are you a High-Brain or a Gond? No prizes, it's just for fun. Answers next issue.

What connects:

1. *The Daleks' Master Plan*, *Logopolis* (retrospectively) and *Silver Nemesis*?
2. Pro-Plus on Pluto, the source of an anti-matter shield and a convert to the blues?
3. Terry Walsh, Jim Broadbent and Sylvester McCoy?
4. *The Crusade*, *The Chase*, *The Massacre of St Bartholomew's Eve* and *Silver Nemesis*?
5. A mouth on legs and a villainous ambassador; a caveman and a villainous spouse; a pub landlord and a fortune-teller?
6. Ian Chesterton, the Fourth Doctor, the Black Guardian, Peri and Light [pictured]?

Answers from last issue

1 They're the first four stories to use video, not film, for location scenes.
2 They're all called Bert (*The Dæmons*; *The Web of Fear*; *Planet of Giants*).
3 All three feature disembodied brains.
4 Keller and Kelner; Sezom and Sezon; Talor and Talon.
5 All are somehow linked to Bram Stoker's novel *Dracula*, featuring: a robot Count; the name 'Harker'; the name 'Mina' (well, almost); and the ship *Nosferatu* (after the 1922 German film version).
6 They make up the fabulous Beatles: John (*The Visitation*); Paul (Barras, *The Reign of Terror*); George (the name the Doctor gives the robot Reynart in *The Androids of Tara*); and [Johnny] Ringo (*The Gunfighters*).

In my befuddled brain, this and a hundred other extraneous additions (the Doctor and Jo finding a spooky inscription in *The Sea Devils*, the ever-present but never-seen Lily Watts in *The Dæmons*, Hinks reading comic books in *The Green Death*, Moni's ruminations about an age of prosperity and pyjamas in *Day of the Daleks*) dwell in an unique shadowy region, almost more authentic than the Shughie-less monochrome first episode of *Invasion of the Dinosaurs* that was eventually returned to the archives in 1983. They were part of the fabric of my earliest perception of *Doctor Who*, and no amount of exposure to the real episodes can efface their memory. There's a little part of me that still considers *The Doomsday Weapon* to be Jo Grant's first adventure, and when I watch the endearingly creaky *Colony in Space* I know I'm seeing a better story than is really there because I'm subconsciously filling in the private thoughts of Captain Dent, the theatrical ambitions of the killer Norton and the story of how the Leesons met on a moving pavement.

Like most kids in the mid-1970s I had only two substantial sources of information about *Doctor Who*'s history: the early Target novelisations and the first *Monster Book*. If you were a tiny bit older and a lot more fortunate, you might have had a copy of the 1973 *Radio Times* special, but I no more knew of that publication's existence than a Janis Thorn knows the history of the Mordee Expedition. Then one Saturday morning the BBC unexpectedly screened something called *Dr Who and the Daleks*, in which it appeared that Barnes Common had been a cruel fabrication all along. *Doctor Who* had actually begun in a suburban living-room with Roy Castle sitting on a box of soft centres. And the fellow with the moustache looked nothing like the bloke in the *Monster Book*. What was going on?

Not long afterwards, Target's updated *Making of Doctor Who* appeared, and it was as if I'd unearthed the Rosetta Stone. Suddenly things began falling into place. Both Barnes Common and Roy Castle's soft centres were frauds; the real thing was something to do with a junkyard. Try as I might, I've never been able to find that version entirely preferable, just as I've never been able to banish Shughie McPherson, Lily Watts, Miss Dawson's internal monologue or Jo Grant's Amazon preamble to the netherworld of non-canonicity.

Later, much later, when I arrived safely in adulthood after many adventures, I lived for a time not so very far from the real Barnes Common. By then, the Roehampton Lane end had long since won unhappy fame as the scene of Marc Bolan's death. But on the few instances when I had occasion to drive through the darkened strip of woodland by night, I would invariably find my thoughts wandering to an earlier and somehow even more evocative car accident than the one for which Barnes has earned itself a footnote in the history of popular culture. DWM

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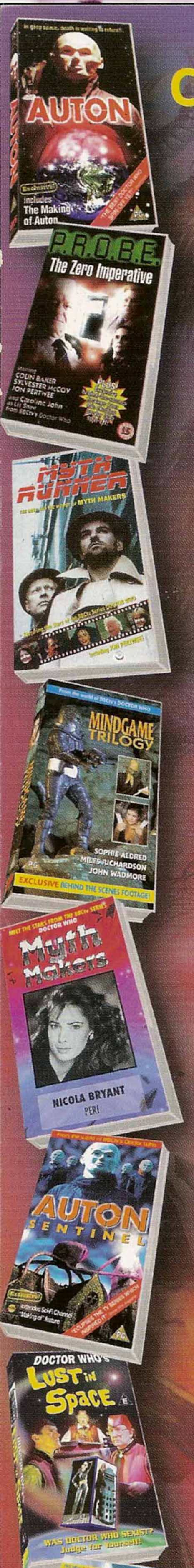

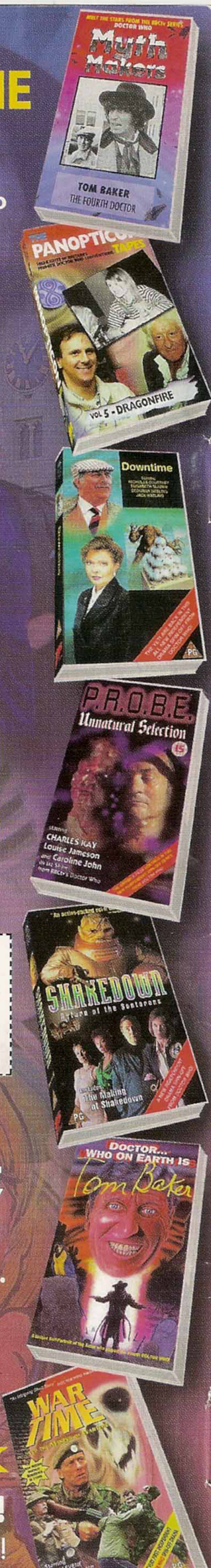

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